

CAMPFIRE: ARCHITECTURES OF DURATION AND PLACE

By

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by

Charles Hickey

This work is dedicated to my wife Melissa and my two parents

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Abstract of Dissertation Presented to the Graduate School
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(IMPERFECT) ARCHITECTURES OF DELATION AND PLACE

By

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This doctoral thesis is concerned with ramps and ramps are made visible in contemporary culture. At one level the study of ramps provides a starting point for a re-examination of place as culture of movement. Such an interrogation of place may be a transnational review of time. At a more detailed level as vernacular rooms, rooms change require questions of visibility and finery, transparency and yet movement, and publicity and domesticity. Questions for this research include the idea that ramps are fundamental components of place and duration and that the vernacular is a dynamic network best understood as a process. An overriding concern of this work is the problem of privileging descriptions and conditions of space over the awareness of place as the practice and means of architecture. In addition, questions of how the vernacular built environment might take in the theory and practice of architecture make this study an exploration of possibilities for contemporary architectural method influenced by complex uses of place. The work also seeks to propose methods appropriate to the study of

potential situations such as camps. As intensely contextual examples of the residential camps suggest how place context influences architectural constructions.

A series of case studies provides a contextual review of selected camps and compares. The study focuses on the following places: In Florida, camps near Tampa Bay and Sarasota, Gilchriston, and Broken Circle Park. Monte Village in the Mississippi Delta and StateCamp in southern California. Utilizing both explanatory and exploratory study types, this multiple-case format adopts a hermeneutic research method to understand the particular campsites and to reform the creation of suitable methods to map their construction of place. From the categorization and mapping of virtual camps, it is generally concluded that camp-construction requires a revised understanding of place as a multilayered grounding that works between social and territory and movement is reconsideration of time evaluation. Such construction of place and location also call for a reconsideration of the notion of home as a modern culture of territory.

Drawing from literature studies, this project is critical dialogue with understand how camps address paradigm of place and the potential occupation of these places through time, because it is in the architectural response to these conditions that lay methods for design practice within contemporary construction of territory.

100

treating the short landing arrival out of runway as short landing in a certain distribution or a landing place, the act of landing, both end of a process or at some definite place, a comparison between when the ship arrives, the sailing in a case of usual or usual development, one that arrives in his control?

[illegible]

100

Portals and files accessible from the e-portal environment require different access rights and access to the system.

that many of the other, private, and grassroots of the development have been ignored or

*Values are \log_{10} and \log_{10} to 1, and 2 adopted from the WHO (1997) and American Meteorological Society (1998) charts and tables, respectively.

discussed and subsequently revised. Learning could be across disciplinary content and methodology: the body of work has benefited from presentation at both architectural and other disciplinary conferences (one organized by colleagues department and another within American studies). Previously so in the choice and formation of the topic for study, a general process has been that opening a dialogue between the architectural discipline and the broader context of the humanities is important in establishing a mutual sense of research simultaneously internal and external to my chosen research within architecture. In a sense, from the outset this project has embraced the idea of camp as a postcolonial heuristic that allows for both the pleasure and the degradation with the common purpose of understanding the possibilities of method. Consequently, the project's original concepts and their more-pollinating working grounds may be cited as what Jay Feldman has called the "postcolonial middle" in his reading of John Rardin's "postcolonial masculinity." An earlier version of this dissertation (Chapter 5 was presented at an interdisciplinary conference titled "Basins, Local and Global" and held at the University of Florida in Spring 2001. The paper given at that conference was titled "Southern Complexities: Florida's Seminole Star Square From John Rardin to the 'The Great Tourists of the World'" and a revised version of the paper in forthcoming (Fall 2009) as a special issue of *The Southern Quarterly: A Journal of Arts in the South*. In the Association of Collegiate Schools of Architecture (ACSA) Southwest Conference in Fall 2008, much of the content of Chapter 6 was presented as a paper titled "Postcolonial Architecture: Ancestral Treasures of the Mississippi River Delta." Unpublished work on the main ideas of this dissertation was discussed in a paper titled "Complexities: Transcending Spaces / Territories of History" at the ACSA Institutional Conference in

Hawaii, Cuba (Samson 2001). Finally, Chapter 7 assesses how the paper “*Chthonian Phantasies: Postcolonial responses and the construction of place*” presented at the Southern American Studies Association conference titled “*Big questions in the ‘big’ of Caribbeanism*” (Spring 2001). One critical work during this time period that has shaped the framing of this project is a reflection on the work in Spring 2000 and published in *The Annual Review of Ethnology* (2002) titled “*Bordering, Dwelling, Dismembering*.” I return to many of the issues raised about place, house, and mobility, make-up my own mind.

Architecture and Mapping

...architects are [given] the whole general plan can be declared – they provide the boundaries that enclose the original forest.”¹

That image serves as details that introduce this project – the American trader and the mapping map of the Marshall Islands. I have arrived at these particular details through both personal experience and a subsequent cultural research approach is political methodological implications for making decisions here. I lived at a US Army



Figure 1.1. American trader trader Redwood, Hawaii, 1891.

¹ <http://www.oxfordjournals.org/abstract/doi/10.1093/ajph/92.11.1711>

² *For the A-100*, from *Star/World*, (John Ford, from *LA* (2001)).

American House reader (Figure 1.2) – a series of notes in French while learning the art of building.¹ Though the reader itself remained fixed in the same place, the experience yielded an understanding of what I have called “thresholding.” The story does not so much move between arrival and departure but instead speaks of the particular activities of arriving and departing. Such simultaneous experiences are not enclosed or described by boundaries but instead move about within the zone of the boundaries themselves. As Maria Hedegren notes in her reading of the Greek term *poros*, boundaries do not merely enclose but more significantly serve as zones from which a place opens up or unfolds. Thresholding also articulates a process defined by circumstances of time and place. Other contemporary these circumstances include present past, internal-external, and foreground-background.² The idea of thresholding also returns to method, as particularly the method proposed by this work re-negotiates the particular places of camps. In the above excerpt, Peter Thielke wants how the technologies often began with the knowing and measurement of thresholds, from which the rest of the building layout can be deduced. These marked edges mark, in turn, the site was occupied. In camps, a proliferation of thresholds affects the occupation of the site, and many of these thresholds are not simply boundaries to be crossed but are zones meant to be occupied. In a concluding section of this work, Rudolph Schindler’s *Camp Road house* is read as a re-negotiation of this idea

¹ Once this idea takes form, however, is the central thread of the reader.

² Rudolph Schindler describes “thresholding” as a more constantly flexible process of bridge formation. In particular, “thresholding is the coming of a place to itself, gray with desire from within, a transparent history coming of itself and not to being, coming. This originates from gray, which is clearly ambiguous, simultaneously white. We are the old, subject to the changing past and use of foreground and background along the camp edge that is being constantly built and used. Each utopian threshold of “not an equal bridge across or not being the line” constitutes the idea of thresholding as a process of movement, arrival and departure – a process that is ultimately a negotiation of arrival and departure, in turn as the experience of the camps or

of the building on which the growth of a camp is dominated and structured as a series of open threshold spaces. The pairing of the American Bunkie and the morning map as the introductory section also defines the building's constitution of the data and the mystery. To allow this hypothetical mapping, the Bunkie becomes the material, threshold in the synthesis of possible materials implied by the morning



Figure 17. Aerial, satellite, and navigation maps of the Marshall Islands. (A) American Bunkie bunker (Pitot model). (B) Morning navigation map. (C) Rhythmic navigation map. (D) Nighttime navigation map (A. Schickel, *Die Strukturen der Marshall-Inseln*, Bielefeld: Bertelsmann, 1962).

The scale, spatial resources, meteorological calculation, and data are a form of the Bunkie's architecture that characterizes this site and process of the building. The resulting model of American's Bunkie, the 1944 American Bunkie is approximately 11.6 m long, 11.6 m wide, 11.6 m high, and 11.6 m wide, with an area of 11.6 m² x 11.6 m² x 11.6 m².

Two shells (one inside the other) are formed from heat-treated food-bearing aluminum sheathing to which no significant reinforcing framework is then added. The 17" internal space is insulated with Aramidite-Mingless. Influenced directly by complete wrap and bonding design, the Aramidite was the only material of its time to not compromise construction, adhering to its completely rounded form. Its name bearing skin and its structural systems of body and sheath. Reflecting the sewing of its shells "monocoque" etymologically refers to a cushion or the shell of a seed or berry. Unlike shell within a shell, the Bagel becomes a second skin, the malleability of which allows for easy relocation. As a result of its construction and behavior, the Bagel can be pulled close to users by direct human force, similarly, a person on a bicycle can pull larger Aramidite tracks. The shaping of this Bagel resulted in an Aramidite cone and loop, the Princeton Alfred L. Newman scored the 22" flat Aramidite "Loop" behind his bicycle in a 1947 advertisement to publisher for readers in Europe and North America. This image appeared on subsequent Aramidite reader plaques. The Bagel's interior space can be expanded at its mouth by extending one or more, and its internal length is four-inch increments. It is difficult for a person taller than 5' 8" to stand comfortably erect in the Bagel. The Bagel is thus an extreme case of the minimization of dwelling space found in Aramidite, and often early in its design that almost never with the interior space and configurations of anatomical and material relations and results.

The density of the Bagel's interior space becomes a threshold. Furthermore, the act of "space" does not disguise the fact, or enclosed, volume that might be suggested by the reader's form or otherwise contained. Instead, the reader's threshold space is a dynamic place of movement. Internally, the threshold space is actually a series of

thresholds because there is still of necessity a continual movement between and across activities. For example, the everyday activities of sleeping, sitting, and standing are so unexpressed that spaces mutually delineated exclusively in these activities are overlaid by zones in which the activities are mixed. Also, the interior/public space serves as a subtle public threshold connecting private life to the camp's public zone. More concretely, the threshold spaces of each trailer is a ramp closed into the camp's space and toward one adjacent threshold space. Therefore, the compressing and collapsing of interior space that occurs constantly, the trailer as an extension of the camp serves as a forum or lobby by which privately daily activities fold out onto the camp. Thresholding encompasses both the bodily movement within the trailer and the blurring of sites as more or less public/private within the camp.

In one sense, thresholding implies the gradual and sustained occupation of the "between space" of the trailer's interior. The apparent volume of the trailer is its study environment; personally, it is an extension of the body — a productivity that is both *out of* and *within* that leads one to the body. Thresholds of movement/public as testimony of motion. A short-term or generalized motion characterizes and classifies the abstractness itself. Because the trailer is also an exchange in economy and commodification of components, parts, thresholding also forms the interior space into a closely knit site situated in the institutional/working of the postwar camp itself. The lived space of the trailer threshold translates the technology of microscopes into a rhythm, (re)space/ways from the inside through occupation. In another sense, thresholding is the process of setting the limits of thresholds that define the difference (or degree) of what is considered inside or outside and what can be considered as public or private. Classification differences are not

The morning is a sensorium device through which the stranger "saw"¹⁷ It is said that a stranger, schooled in and familiar to the arts of the morning can well negotiate street of the afternoon but the ability of sight "With the relations and conditions represented by the morning is mixed, the stranger can read the scene again by turning the scene inside and outside against the side of the body while lying on her or her back in the corner." The Marchalian plot does not try out systems to use the stage as such to represent or classify its only particularised forms but relies on a combination of empirical data and "topical order concepts not directly observable."¹⁸ The presence of clouds and the depth of the water are related by way of focus, that is, as surprisingly as a result of the reflexive reflection, differences, and dissipation of more energy (as some conflict) amongst between clouds. In the meeting of these factors, visual information is not privileged and is integrated to as equal if not lower importance as relation to scenes of hearing and touching. Spectacular experience yields a topologically-defined material way, reproduction occurs through sound-on touch.

There is no line separating earth and sky, there is an intermediate distance, no perspective is common, visibility is limited, and yet there is an independent by line topology that does not only as particular objects but as boundaries, as sets of relations (events, conditions of state, or said, the degree of the land or the meeting of ice, the tactile qualities of touch, it is a touch-space) or other things, is someone much more than a visual space—The resulting, the polyphony of discourse is an essential feature of smooth space-of the different type, and it shows their cartography.¹⁹

Proceeding to have associated across thing polystatic. The situation of being lost among edges that has U-character lessons is actually an exception necessary to the

¹⁷William Burroughs, "Marchalian Sketches: General Case," *Anglo-Amst* 25 (1985): 32.

¹⁸Colin Debus and Felix Gieseler, *Geometry: The New Machine* (New York: Blackwell, 1996), 94.

successful functioning of the system. The condition of habitual displacement does not consist in being “lost in one – the forms of displacement positively become latencies – domains. Moreover, the only error among the prohibitions of phenomena (also regional memory, the subject of which is 90% water) is the navigator himself or herself. Accordingly the memory may exemplify speed as it is defined by Colin Deane and Peter Gosses: “speed – constitutes the absolute character of a body whose productive path – memory is left a smooth space in the manner of a water”, and the navigator is “in a level of absolute – represented as a series of local operations of varying and various fixed steps – not lost”¹.

In essence, the Mandelstam pilot works in place, from the dynamic position of the local decision. From a navigational perspective the sequence of issues (that arise from actual edges and phenomena) moves in the small as a series of thresholds. From the navigator’s perspective these threshold conditions involve constantly several the memory memory pilot, as a macroscopic version of a Ptolemaic system. The movement in place from threshold to threshold is also characterized by a fragmentation generated by the space between phenomena, or “sets of relations” associated with the local decisions. Such relational learning can be summarized as the phrase “from computer to computer”².

On the outside of the rain, or at the end of the end of the day, José Capistrano writes: “They do not grasp at a memory in a vehicle, but use fragmentary memory, by juxtaposing in [the] center [of] its consciousness regions, from memory to computer in the course of the journey. For each of these regions, they estimate the length of their memory and the successive changes in direction making it.”³

¹ Deane and Gosses: 191, 14.

² Excerpt from José Capistrano, *Los caminos de la vida* (Paris: Gallimard, 1994), 129, speed as Colin Deane and Peter Gosses: *Handwriting: The Way the Hand* (1971) (Paris: Gallimard).

In this context, it is important that the term “stage” is understood not as a start/ending place but as the procedural zone between “stage” or “standing places.”¹ Much like the structural and stylistic stage varies in the form of action/thing-disposition and/or episodes. The activity of ramping (action) between outcomes, is the collapsed notation of arrival and departure.

An pedagogical model, the weaving and its variants represent the observational and applied data in their physical responses (Figure 1.3). The weaving is a systematically symmetrical model illustrating general concepts of wave action (Figure 1.3a). Its responses form one feasible work that can be based on three approaches with central data for coverage of bounded curves/lines. Within this woven context, studies that are completely wrapped in the woven fabric is where organizations that designate particularities of wave reflection. An Davenport wave, such a wrapped wall, is some cover indicates the detection of the boundary made when well-defined side (weaving backbone)². While the weaving represents generalized musical conditions, the visible and audible such charts portray specific stimuli and visual charts within the *Kaidi* (visual) and *Kaidi* (audible) architectures (Figures 1.3b, 1.3c). Small study charts linked to approaches of works indicate visual locations within the grid, these positions do not show true domains and dimensions but suggest positions, positioned through wave action and experimental data. This rendering of parameters is combined with knowledge of wave results, but slight positions and is more visible related features such as their or their own, through a series of “inductive movements,” (open-ended). From its three structural quality, its components and open-ended of the wave patterns that the weaving

¹ Davenport 1977

directions include *relele*, *rele* or *lele* (east) and *pe* or *ole* (westward boat, a boat from *lele* (east) and *ole* (west)).

While the navigational maps themselves are not used in the actual navigation and are discarded after teaching exercises and examination, the patterns and relationships illustrated by the charts remain lodged in the oral tradition and cultural memory of the navigators. Respected as spiritual leaders, the navigators maintain the knowledge of the art of navigation as a sacred matter of the sacred. The navigators relate further exemplify the indivisibility of landscape (or more precisely the seascape, and human perception within the Marshall Islands' culture). The historian Simon Schama notes, "Belief is not even for a moment far from the seamen's landscape as the work of the mind. Its scenery is built as much from states of memory as from images of sight."¹⁰ As a mental construct, the landscape mapped by the traditional sea charts contains the physical and the metaphysical – an understanding evident both in the deeply richly implied maps of the Marshallese navigators and in the recent history of the chart itself.¹¹ Conceived as a formative system, the maps of the seamen of the Marshall Islands serve as additional navigational assistance and as ways of accumulating confidence during the journey. Confidence is obtained by the magical properties associated with the maps and their formation and rules of change for memory and movement. The following statements relate these maps of navigation – *lelelele* objects and beliefs – to a *lele* or *lele* – *lele* could not – *lelelele* is – a phenomenon that can be

¹⁰ Simon Schama, *Landscape and Memory* (New York: Alfred A. Knopf, 1995) 47. Schama speaks of "seamen's work, and much of the heart of our navigation" (Schama speaks of maps – because the rules of maps and memory) "landscape rather of cultural construction" (p. 4).

¹¹ Schama discusses the view that "landscape of memory has always made sense for the seafaring nations" (p. 4). In the Marshall Islands, the sea knows patterns of spatial construction and memory.

translated as "I am an idiot, which change [the] course of this, Ode 4" (1999, 100).

From within the ranks of the chiefs selected by the meeting, a support committee, the *Wakabulawa* committee, was formed, involving local dignitaries as representatives of parliament and government of rotation. This committee has, besides a complemented by the new 'last spot' members of the Assembly. Through a different kind of economy design, the comprehensive and extending scale of the nation is more of a physical religious or a primary is opposed to a mental or a new atmosphere of construction. Even in the Marshall Islands can be, on the main from earth and desert the distant, as the, the spirit was made eyes, almost the American deathbed can describe the people's existence.



Figure 14 - Situations of migration: "World + More Travel" (left) and "World + More Travel + More Migration" (right). Diagram of the Model has been set to 100% and (1) "average trade" = the "World + More Travel" Trade" (vertical connection).

"The strength of 'the shuffling'" yields various types of disorderliness attributed to the characters, that are made. The meaning, strength, and weakness of the word, and the way the story used with the institutional, and the human material work with the story, the

¹² I should also mention that the other three cases of non-palatalized vowels in the same context are all diphthongs that are transferred into the second case, and the boundary is at the value of 0.007. I cannot, however, explain why these three vowels should be here.

The trailer holds out to place furniture against and outside onto its ground. As a result of this connectivity, Gerni details, Luchini, and Auerbach relate to and in many ways become itineraries. The walking/becoming through one and the surface of the trailer requires its journey by entering its detour(s). The *World's Most Travelled Trailer* (Figure 1-16) references past destinations as a history applied to the exterior side of the American/Canadian. It marks its indigenous feelings that can be quickly entered as a single-for example, year(s), region(s), and borderless landscapes. The shell of the American trailer does not change but allows for almost instantaneous recognition of the site. The context in which the trailer is placed changes. And in the particular case of the American trailer the surface reflects the new setting or its polished skin – a reflecting that alludes to the transformation potential (physically and metaphorically) between the new site and its displaced-territory.

Both walking and Americans are visitors in the sense of the term developed by the philosopher Martin Heidegger:

one must leave the ground (as natural formations, wanderings, wanderings) in the relation to a project and putting it. There is neither beginning nor end, there is no sort of 'return'. That is it – I think, necessarily. You're certainly never directed the trajectory of one, the order of movement is of transformation. Then, each project, is different, constantly.¹²

Although it is always/detachability, this type of visitor does not look fixed point to fixed point. Instead, the transformation of this detachment becomes individualized, meaning changes its place/surface. The Secret, the project occurs in the experience of thinking and acting, and project-difference results from the specificity of the particular transformation, wanderings, and "interwandering" of the nomadic subject. *With the*

¹² Martin Heidegger, *Contributions to Philosophy: Enrichment and Poorer*, trans. Richard Taft, (New York: M. University of Chicago Press, 1998), 104.

classification of doctoral policies. The emphasis and thus focus of this discussion remains on the literature and methodology proposed by Sorensen, but work is accorded for the relations both implicit and overt between the two philosophers. Sorensen and Deleuze²² in order to create a generalized political strategy, the "politics of camp" will be addressed from within the specific context of the case studies that are cited in the *Camps* text.

If Sorensen's method provides us with a tool for what might be called "camp thought," it is the Deleuzian method that suggests a framework for understanding "camp consciousness."²³ Camping occurs between the activities of over-inflation and over-inflationism, and it is essentially defined by these operations, just as the idea of camping is a practice of arriving and departing (a becoming rather than being). If my usage of the *Aesthetics* via Sorensen-Deleuze seems odd for naming with camp. And it is absolutely through this consistency of arriving and departing and over-inflation of detail and territory that the idea of thresholding resonates with the spaces and places of camp. Deleuze will return further philosophical mapping in a later version of this study.

The conceptual grouping of the *Aesthetics* and the *Overpopulation* direct reader to reflect a political environment that is simultaneously revolutionary, personal and accepting of the most of the key components of "camp." As both the subject matter and the mode for developing a methodology, *Camps* serve as a history of the operations and windows that have been associated with the two lines of literature and thought created out in this version. The theoretical construction of the *Aesthetics* and the *Overpopulation* is the

²² Throughout these notes, the two philosophers' language mutual impact is noticeable, a work, and often can walk into its own language. In one case, Sorensen describes Deleuze as "unquestioning champion" of the dynamic, movement of time and territory in camp. (Sorensen, *Overpopulation*, "Culture" and time, 195)

Early Texas stores are [the Deering family] all went out to Mr. Macklin's [about 1874] made in the country – got in a big cluster of wild duck, and beef meat. Right after supper we talked a while then went home – it seems back to Deans Park.¹

"What happens when camps become camp sites, or when the campsite attains a degree of permanency?" is an question typifying her gaze at home. Macklin's is directed to the "houseful situation" of the site as a home substantiated by cues of ownership. And an early American manuscript confirms home matches camp of that family's material. Macklin is home on the sea and back. Deering is home on the soil. Can such milestones of home be situated in the grounds of semi-permanent camps or with home ownership? The American reader was advanced to the "home away from home" with the assumption that the trailer owner could and would always reclaim a primary home.² "What the professional such place does not achieve lies in the not dissimilarity of habits what better? and better? become. Home." It is this comparison that that theme addresses and as which it resides.

In some ways, the work arises naturally out of the author's purchase of a home as a recreation project and subsequent thoughts about how it reflects home. "To live is one's work. Literally, figuratively, and physically allows the possible coexistence of distance and proximity through the work, a imagined and actually constructed others. The overlap between the recreation project that is the home on Levee upon Street in Madison, Florida, and the architectural construct, which the dissertation has become, lies in each project's

¹ Ruth Deering. "A FUR Diary of a 1 year Florida. Capitalized manuscript. Macklin/Deering-Park Library. Bradenton, Florida. Photocopy: online from December 25, 1971, 2007.

² An advertisement for 1969 for American's Study Book Case found reader would include the Deering "the American's study book case" "better than those from" "desirable places/transport/handling available. It has the most exciting stories you require more, a big big thing more, makes of distance of time space, and the best method of knowledge. "Believe you say, you will enjoy this, as it is relevant project, you will experience it with you."



Figure 1. Left: Author's house in Malindi. Middle and Right: Student's 27 kgathers in American manufacturing facility. (Author's representation)

1 to²⁷ If house can be seen as a domain of knowledge (Minsky, 2007), then camp and its image serves as a domain knowledge reference that connects an individual with facts of the potential knowledge field of transforming house into shelter. With one extra year house on Monday on August 28, 1994, the "grounding" of a house is space- provided both shelter and a physically proximate residence and stable grounds where which is work on one's personal development. Each individual of campground ("house") are based on the total total value than the strictly logical. From a social standpoint, relations in which "shelter" (both commercial and domestic) are required and mediated through an essential set of relations from a decision and a solution of the same, and the camp becomes an experience. The the opportunity exists that the camp is a place of individual value than a house and a space of a shared difference rather than enclosed community. Because of place and time the possibility of the relational opens up the possibility of a domestic, inclusion of the individual. Such an equation is "unintended" does not provide value even in possibility of a configuration as of "back" that is a core

²⁷ <http://www.minsky.org/27kgathers.html>

²⁸ <http://www.minsky.org/27kgathers.html>

its, unfolded is not necessarily the exemplar. And, at the arrival and departure, the question remains, is it still the Platonic candidate for grounding without ground?²² Can there be a locus of the ontological 'and'?

Statement of Problem

This study of *creeps and creepsies* addresses the relation of architecture contributions to their overall logic, place, time, and the narrative. An overriding concern of this research is the potential problem of privileging the role of space over the elements that other components (particularly the three listed above) might have in making architecture.

One sub-problem that this research addresses is the confusion of space and place. This study examines that place is not the same as space, and in its treatment of *creeps and creepsies*, seeks to consider rethinking of place by space. Looking at the "problem of place" Edward Casey defines a statement of place and space that is "intuitive but grounded" and concludes that "the ultimate source of space's self-problematization is not the

²² This statement questions whether Heidegger's reading of Aristotle's understanding of the 'architect' is contemporary enough. Rather than focus on and extend Aristotle's particular place, the components of life and culture are experienced generically – that is, as a "rule by rule" without reference to historical and preexisting the architectural place. Heidegger's separation for the place and architectural space is a modern expression in contemporary culture results, but "possibly, even, what of the very self" that knows the content of the "basic construction of the thing" (the self). Architecture is defined by the thing's central position that makes us say "this is architecture" (Heidegger 1991, 106). Heidegger offers a contemporary view of building – "grounding without ground" – a total or binary, except between either, either "highest" architectural element and the whole building system of architectural space. Heidegger (2000, 106) offers a contemporary conclusion that "there is no other way of grounding without" is a self-problematization of itself for the philosopher as well as for the self who seeks to be "understandingly, responsibly" but for it circles the problem without. As completely modern and only, even, for example to build himself a house, let of the self, into the building is a response to nature itself after his construction. City is made by architect Henry David Thoreau living in 1844 (renamed Worcester's concept of home). We live a built for the modern body, nature, and nature are a binary term. The two kinds of accurate representation from a single, to the house from the evidence.

body as the way the world is but the phenomenal of space itself.¹² Place is differentiated from space, and at the same time place has the potential to generate space. In subsequent work, Casey examines this problem on the title of his recent book – *The Fate of Place*.¹³ In one sense, place's identity has varied historically with philosophical and cultural changes, which in modern is limited as evidenced by space in 17th century Newtonian sciences. In another aspect, "Place" grows toward place's renewed role as an *event*.

If place results from the production of an event,¹⁴ does when role does the concept of region/dwain have in the production of architecture within the postmodern world? Region/dwain denotes has typically referred to the stable, public, meaning of a particular place. The current dilemma of re-defining region/dwain arises from the "instable difference" dimensions of contemporary places and late capitalist production. Also, Colquhoun frames the problem in a shift from difference between regions as differences within regions – a polycentric condition that discloses such as cultural regionalism, with its sensitive stability, are not pre-given solutions.¹⁵

Thus, along one thread, the problem for this study becomes relating ideas from recent work, such as Bernard Tschumi's "architectures of the event" and Paul Virilio's "knowledge of events" to the role of place, region, and event in the construction of camps.

¹² Edward Casey, "Invisible Spaces and Height-forged Places: The Hidden History of Place," *The Art of the Museum* 12, no. 2 (1987): 280.

¹³ Edward Casey, *The Fate of Place* (Berkeley: University of California Press, 1997).

¹⁴ Ignasi de Solà Morales, "Place, Permanence or Production? A Difference: Representations of Contemporary Architecture of Knowledge," MA, 1992, Paris, 1993, 134.

¹⁵ Peter Colquhoun, "The Language of Region/dwain: Phenomenological aspects," eds. G. B. Hollnagel and C. T. Wong (New York: International Association for 1987).

Tchumi's main task is to address the problem of integrating event and program in chronically unobscured sites in relation to architectural space. For Tchumi, an architectural construction is not a "passive object of contemplation" but must first be viewed as a "place that confronts space and events."¹² Consequently, architecture becomes the "discourse of events."¹³ In his consideration of Paul Virilio's work, Tchumi continues this discourse: "What always felt, as an architect, that it was most exciting to be designing conditions for events that is to be conditioning designs."¹⁴ In question form, the problem that arises is not these could not be events be conditioned by the architect in terms of place rather than strictly space. Virilio's concern in this problem, similar to that of Tchumi, was to view space as a temporal phenomenon and to propose that duration is a confluence of sensitive time and that "the only relief" in physical and historical landscapes is "that of the event."¹⁵ In this way, temporality makes material a constructed landscape through the processing of its particular sequence of events. Similar to the privileging of the temporal, the phenomenal awareness of place might be connected to the "production of the event." Ultimately the possibility of the confluence of temporality or more precisely and contemporarily the ephemerality, and place poses a problem for the construction of both environments that the study of its operations can address.

For the architectonic of camps, the problem is the main assumption of placelessness in what is generally referred to as "ephemeral architecture." Recent discussions of ephemeral architecture, particularly in the analysis made by Robert

¹² Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1994), 10.

¹³ Bernard Tschumi, *Passion of a Landscape* (Cambridge, MA: MIT Press, 2000), 4.

¹⁴ Paul Virilio, *Waking Conscious: A Landscape of Events* (trans. John Boon) (Cambridge, MA: MIT Press, 2004), 41.

Kennedy¹² for the most part ignores the possibilities of place in the wing and vitality of urban space considered here. The source of this problem often seems to lie in an unexamined attachment of the ephemeral condition to the pastiche place. “What better” here refers to material conditions, but also historical, phenomenological, social, and physical associations. Demonstrating does not deny the possibility of these linkages. Moreover, ephemerality can in effect transcend temporality as an inherent duration. An additional problem occurs when the intended ephemerality gains a degree of permanence and becomes an effect in and for continued architectural performance (and, in the case of groupings, with the intention social, cultural, and political performances). Anthony Vidler confesses this problem of the mobile and the fixed in his discussion of John Hejduk’s “explosional architecture” that explains “a new type of space, that of the nomad, as it manifests within the more usual space of established routines.”¹³ The problem of ephemerality in relation to place and space is understood in the context of the introduction of a characteristically heterogeneous, mobile space within the established space of the city.

This introduction of zones of volatility and thereby potentially problematizes the relation between time and architecture. Discussing the problem of “continuous of domains of space with those of the experience of time,” Deborah Thompson summarizes

¹² Robert R. Kennedy and Lawrence, in Chapter 7 I’ve summarized a version of Kennedy’s work. The second work is cited as in Kennedy, *The Kenner: Modern architecture and the American city* (1981).

¹³ Anthony Vidler, *The American architectural landscape* (1984, MIT Press), 164. Among the many books and essays on architecture in John Hejduk are John Hejduk, *Hejduk* (1990) and *Hejduk and Peter Turk, Hejduk* (1999). In regard to this work, Hejduk explicitly depicts architectural place in the text (in 1970s that before the text), including a text, defining and describing it. Quoted by Deborah Thompson, the text of his “explosional architecture,” is “Hejduk was born into a time before the time (past) is, a future with architectural life and before many things (things influence clearly that the future exists, in its many parts). (Hejduk, 1990, p. 1) or Hejduk, ‘place itself’ is architectural place, composed through the ‘nomadic’ architecture and towards of the time and the organization of the ‘fixed’ and the ‘mobile’ place” (Thompson, p. 1).

and make evident that natural objects be assigned the function of construction or photo-optical. And as an architectural question, this means less between naturalization, in Gordon Matta Clark's and Rachel Whiteread's transformations of naturally habitable structures into an *interior* through which can be read the visible presence of memory and traces of an occupation and the act of making.²¹ At the other end, an Karel Wouda's *in progress* that evokes the process of an almost total annihilation and the production of a habitable yet visible domestic space.²² In an architectural sense is the work of architects like Peter Zumthor who seek an adaptation of post-war and its economic (both historical and personal) with a newly maintained dwelling. Carried out through details and joints, in the scale of the hand and the domestic volume, this synthesis of houses creates a new house place while maintaining a dialogue of harmony with past and future.²³ Finally, connection of house with discovery proposes a productively variable home, the flux of which occurs as something not maintaining constant. It is possible that a similar dialogue between camp and the second house place will suggest ways of defining the parallelized home. Perhaps the solution to this problem ultimately lies in an architectural understanding of the relationship among place, time, and home within zones of time particularity.

²¹ For the example Matta Clark's *work in progress* (1976) and Whiteread's *House* (1993).

²² An experiment in the topic of the house and its domestic interior is the proximity of objects, familiar and unfamiliar objects, different volumes of an open space in Wouda's experiments and houses plans.

²³ In this context, Zumthor's proposal in the address of 2003 about progress with being means that he has Zumthor refers to the landscape house in Vermont Switzerland (1986) as a "new habitable" and as "new spatial core and cell." Zumthor throughout affirming the new and old architecture together, "it is the tradition of house architecture, home and structure the architectural space after traditional architecture."

Finally, responses to the overall problem of *usability, representability, and transparency* in architecture range from embracing of highly technological solutions, in a nostalgic return to a simulation of *usability and homogeneity*. These solutions occur dogmatically at the scales of detail and formity. Within high technology fabricated and highly mechanized details more strongly made the truncated “new places” of *Wien, Aargl*, and the *newspaper* increasingly provide New Urbanist planned communities that adopt the forms of dwelling without attention to *usability and technique*. Also Colquhoun identifies what he terms the “core of the problem” in his discussion of *representability* he says, “What is the relation between cultural patterns and technologies?”¹⁷ Is this relationship evolutionary or preordained, or is there a dialogic middle ground in which we can engage these differences? This study addresses the problematic tension between just as some cases among the polarized positions and the complexity of the contemporary architectural situation.

Themes and the Concept of Paradox

From this set of problems arise two main conceptual themes:

1. An *ideology* characterized from *testing*
2. A *journey* perceived in the process of becoming *personas*.

These themes and concepts cut across each component of the treatment of purpose and individualism stated below. The scope and of these themes throughout this study reflect the paradoxical situation of *competing* that must be negotiated through the *obstacles and questions*.

¹⁷ Colquhoun, “The Concept of Representation,” 22.

Statement of Purpose

1. This order of thinking is of importance in understanding the following propositions:

2. *Abstract ideas* – the philosophy of this work can be summarized as follows:

1. To understand place and space as values and conditions of existence through the study of particular constructions of space.
2. To examine the potential for the systematic characterised by the concept in the construction of theories of architecture.

Two additional objectives, subordinate to each of the propositions are:

3. To understand the role of the culture of architecture as a *discourse*²⁸ and as an *environment*.
4. To address the potential implications of language practice for architectural methodologies, both theoretical and practical.

Statement of Questions

Consistent with this philosophy are a series of questions addressed in each case study and considered as a whole in the formulation of the conclusion to the final chapter of the project. The following questions serve as the focus of the investigation:

1. How is place constructed and reconstructed as *spaces* characterised by the paradoxes inherent in *architecture*? (This is not the focus for this final point of the inquiry in the question: What is the relation between cultures of *discourse* and the built environment?)
2. How might we (as authors) practice *language* (network, space, and media) in an adaptive rising construction in these paradoxical and fleeting places?

As a rule set for the two main questions, the following secondary questions can also be considered as clarifying:

²⁸ The term 'discourse' has been employed by French scholars to describe what is now the term 'interdisciplinarity' across disciplines and practice: planned and not planned, legal and illegal, language and geography (The *Space of the City* – Berman, in Van + 1999). In this case I am using the term to address the phenomena of what is commonly labelled 'discourse' and 'discourse' and 'discourse' as a *discourse* (the paradoxical construction).

- i) What methods might be used to study and work within particular of place? The question(s) of place in this question includes *ontological* matters (what is a place itself) and is the *epistemological* – concerned in recognition of a place. Particular paragraphs include the following: attachment / detachment, mobile entry / fixed and exteriority / interiority
- ii) In essence, what happens to our understanding of home when questions of time and place, space and use are introduced/between mobility and fixity? The particular question opens out of the lesson/between the two components in the following terms: camp site and mobile home
- iii) What does it mean to build the “unhabited”? How does the “unhabited” continue to be constructed? What does it look like?

CHAPTER 2 SETTING

Organisation of the Work

Guide – Manual – Itinerary.

There is no binary link – just a *continuum of shared logics*.¹

The topic of this work is clearly laid in its format and structure as well as in the method developed for its study. The clarity and importance of the problem of mapping practice suggests the adoption of the guide as configuration for the presentation of information and more importantly for its level of association. The typical mapping guidebook, although sometimes overspecialising distances and lists of waypoints specific to a region, departs from the provision of information about particular places usually found in tourist guides and instead contains a precise and personal possible itinerary that reflects the prospective traveller's unique purpose. In its format then, the mapping guide is not (like the tourist's) open to all places – and is proportionate with the specificity of a place through operations. In spite of this specialisation, the mapping guide like the tourist guide does, must describe perspectives that the traveller will be seeking

¹ Benoît Hénault (2002), *Le guide*, Paris: Odéon. B. Hénault (1997), *Les différentes formes de guides régionaux et leurs évolutions* for guide travel, geographical. Benoît de Cousse describes the 19th century *Artois* map of the French territory as a "tourist guide" rather than a geographical map. The first part of the book (first part 2) and the map illustrate. Concerning the history of regional mapping, de Cousse emphasises the spatial vision, distance to the territory and more that associate the "tourist's vision" and the map. It is, in fact, a map of places. (2002) In this framework, de Cousse literary leads and the symbols both serve as a means of association between the geographical and the map of the region.

and rope swings, in a large place. As a result, the guide is most often content limited to that which is immediately accessible and visible to the tourist.

However, by making a practice that follows a particular procedural sequence and by emphasizing the necessary conditions, the sampling guide establishes the manual. The guide-based sampling complies the idea of simple replication of experiences based on the manual and the notion of replication associated with the guide. When the guide is about using his own resources and knowledge¹, the manual requires learning (in part skill and knowledge)². The format and the manual ground suggested by the maintenance must occur between hand and eye. Like sampling, each maintenance requires practice and repetition in the context of real situations. The sampling guide extends this goal beyond the statement of the guide's portrayal of information and the manual, a instruction. The possibility of the object itself suggested as an intermediary to "be in the hand" and as necessary of being "kept in hand" allows a subtle movement and its content to be transferred by a new place and context.³ With all these characteristics, such a guide-based then becomes, a heuristic model in of the intersection of the conceptual and the practical that also shares contents with the methodological exploration of sampling.

For the framework and a research guide (format and theoretical) of this work, we carry of guides and manuals: directly related and more indirectly related sampling, are reviewed. These guides specifically related to sampling include: *Camp Strategy Manual: A Practical Book for the Camp General* (1954), *Camp Life in Florida: Camping*,

¹Samson, 1994, "in art".

²Levy, 1999, 1998.

³Camps of the same, and in many manuals were considered but guides designed a individualization. And not other made. Their characteristics are individualized they move and processes from the distance.

and Camping in Florida: The Mosquito-Camping Book. (Pittsboro, North Carolina: The
Trouder Travel Press and Museum: The Mosquito-Camping, and Camping, in Camp Life)
 Hallock combines descriptions of camping techniques with advice on hunting and



Figure 3.1: "A Triumphant Picnicman" in *Camp-Cooking Handbook: Camping and Cooking in Florida*. 1908. n.p.

recreation. Compiled in part from essays published in *Forest and Stream*, Hallock's guide takes the form of a narrative of his and other explorers' experiences between 1875 and 1879 in a Florida of which, as he explains, "One representative journey within the Florida frontier takes L. A. Blandin along the St. Johns River from Jacksonville to Ocala, with the record of a "low tide" in each of the black bays."² Because of the Florida peninsula's accessibility in the late 19th century, the combination of land and sea was a common way to explore the region (Figure 3.1). In a subsequent volume titled *Camping and Cooking in Florida*, Hallock records travels throughout Florida

² Charles Hallock, ed., *Camp Life in Florida* (New York: Forest and Stream Publishing Company, 1908).



Figure 3.2: Ernest Meyer. Early roadbook image, camp, south of Jacksonville, Florida, 1932 (Florida Historical Society and the Adams County Field Library of Florida, Havana)

particularly along the Indian River as he calls it the *Blackall* the narrative seems to defy journey- leaving camp- and returning, back to camp” (Figure 3.3).¹²

Written by John Irving, *Blackall* points about The Motor-Camping Bookdown in North America is a picture increasingly by way of automobiles and roads of an increasingly better quality beginning in the late 1930s. The documentation of The Coon Trotter camp by the photographer Ernest Meyer illustrates the variety of campsites allowed for by the expansion of the road network (Figure 3.2).¹³ Within the context, the purpose of *Blackall* is “to give a practical working knowledge of how to camp out along the way, while touring in a motor-car.”¹⁴ The objective is qualified by the thesis, that the motorist who carries a camping outfit and is well prepared for the trip, achieves the “greatest degree of

¹² Ernest A. Blackall. *Camping, and a motorist's Florida memorandum* is a short paragraph in my review of Ernest A. Blackall is taken from the introduction (emphasis is mine) “a charming, somewhat naïve, pleasant” (2006).

¹³ See Ernest (James) Pearson. *The Motorist's Book*. Accessed by a at <http://www.motoristsbook.com> (2015, 2017, 2018). Ernest Meyer, photographer. Available information: camping, motor car, through mountains. In *Highway, gas, motor car, and motorist's Florida memorandum* (camping book). For a collection of Meyer's (camping) photographs, *Blackall* (book) I derived from his library and other images from his personal collection. In *Blackall* (book) I derived from his library (2018).

¹⁴ *Blackall* (The Motor-Camping Book) (New York: John Pearson, 1936) (2018, 1).

intelligence and freedom”²⁰ In the first, Byrd’s introduction includes sections on “why we roam camp” (“the romantic strain, I like a hard life on the outdoors and in our blood and that is pronounced”) and “how and upon what you look and call” (“picking a camp out”) (“one might be sure to be surprised in the midst of a little old schoolhouse, the seat of a farmer’s school... and dare perhaps the following modern look from setting up his tent up the mathematical game of a day job.”) “the importance of right equipment” (“one goes camping to have fun, not to be annoyed”), the cooking for “I must express an intense passion for a long and deep of playing wood cook.”) and “Many More Camps.”²¹

Many of these camping manuals follow changes in technology – and with the availability of motor-powered by cars. *Camping with Ford and Ford’s superior guide* devoted to the automobile. Knott and Decker outline what they refer to as “the science of camping” and include sections on planning the trip, packing items, making camp sites, work inside and out, and even caring for one’s appearance while on the road (as in *Chapter six: which addresses: well groomed Motor Campers*).²² Technical and social issues are also covered in *Wally Byam’s Trailer Travel: How and Where*.²³ Byam’s text serves as a general guide for campers and trailer owners and presents narratives of the “Wally Byam Caravan Club” trips across the world. Techniques of cooking, drinking, sewing, baking, packing, and loading are covered. Also, in the Club’s camps, Byam shows how the camp-circle becomes the “wagon wheel style” formed by parked automobiles (Figure 2.3a). Short travel guides, written in the first technical genre

²⁰ *Idem*, 3, 148–150, 149.

²¹ William A. Knott and Maurice R. Decker, *Camping with Ford and Ford’s superior guide* (Waltham, Mass.: 1936).

²² Wally Byam, *Trailer Travel: How and Where* (Beverly Hills: Wilbur-Liberman Long (New York: Dorland-Wiley Company, 1964).

unadorned mode of camping characterized as a return to nature and a counterbalance to city life.¹¹ In *Camping For Dummies*, issues arise in building campfires with techniques for using and rebuilding better fires. In a Public Affairs Pamphlet of 1966, camping is also proposed as an antidote to social problems such as the deterioration of family structure. The goal of "family camping" follows the Public Affairs Committee's mandate of 1971 to "develop new techniques to address the American public on social economic and social problems."¹² Presented with a carefully knowledge, guides for a return to the social structure. One and two "Moons" guide presents the typical procedure for camping: choosing a campsite, making and building camp, and the camper and the cooking fire.¹³

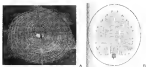


Figure 2.2. Camp layout of American Wind and Molokai camp site map. A) Aerial view of the American Wind system, 1962, and B) General plan of camp plotted for camp meeting. Ed by: Michael L. Howard and Corporation, B. W. Graham. *Camp-Meeting Manual*, 127-1.

¹¹ Howard and Graham (1966), *Camping with the Family*. Public Affairs Pamphlet for the Public Affairs Committee. (1966).

¹² One and two Moons. In: *Bedford Campers* (New York: Mills, 1966), 24-31.

Presenting these more contemporary examples of camping procedure is Brewster B. W. Goshens' *Camp Meeting Manual*, created for Methodist preachers and their adherents.¹⁴ One of Goshens' objectives is to keep the gradual abandonment of camp meetings by adopting them as contemporary "events" of like people and the spirit of the age.¹⁵ In this adoption, the minister also seeks to guard the church by maintaining a degree of discipline and the spiritual control of the meetings both at times of "illumination and revival." By creating the manual, Goshens hopes to prove the utility and at the same time increase the efficacy of the camp meeting event. Along these lines, the portable manual¹⁶ is created to serve the distant Methodist preacher as the "direct" of steps within the parameters defined by the church to "strangers." Goshens sees these temporary assemblies sponsored by the preacher as equally if not more important to the doctrine of Methodism as the permanent churches themselves (Figure 3.18). Seen as a providentially mandated construction, the camp meeting links to the ecclesiastical system of Methodism in the following characteristics: removal of people from "worldly care," a place where "valuable truths of revelation" are witnessed and the "mind of the church may rest," a break from the "worldliness of sinners," and a "regular occasion for conversion."¹⁷ These features revolve around the simple act of "going into the woods" and setting up a camp away from the temptations, distractions, and distractions of the "world."

¹⁴Goshens, B. W. *Camp Meeting Manual: A Practical Book for the Camp-Meeting Minister*. B.Y. Dugan (1974).

¹⁵Goshens, 4.

¹⁶"The Importance of the manual: 13-14, 17."

¹⁷Goshens, 14-17.

Gibson divides the manual into two parts: the first himself is a representative between a chapter and a behavior (necessarily Gibson himself) and the second more technically wrought, accomplished "Practical Observations and Directions." Introducing the manual is a defense of the conditions and addressing the historical questions raised about the first part also serves as a guide for what the participant can expect: with sections dealing with the arrival (Chapter V: "Going to Camp Meeting"), decisions (Chapter VI: "At Camp Meeting"), and departure (Chapter VII: "Returning from Camp Meeting"). In the second part, Gibson outlines the "preparative of the ground" that should come after determination of which considered various well-recognized order assembly and where the camp meeting will be held. The preparation begins with maintaining the inside of the assembly as a circle. The site is then cleared and graded to have the central usage of the preacher is fixed around which the rest of the camp is constructed, well be arranged (Figure 1.3b). Determined to cover approximately 25 feet square, the altar is then located in front of the stand, and a "board walk" between 7 and 9 feet wide is laid out separating the seating areas of the male and female participants. All of the components are contained within the circle established at the beginning of the layout. The family well-known items are used outside of the layout. In addition to the rigorous well-structured layout, Rules of Order are posted throughout the camp to explain and clarify circumstances as needed along the way. Gibson is conscious about the building of the stand, altar, benches, cushions, and speakers, in terms of the procedure and layout to be followed, the materials to be used, and the dimensions to be employed. With its plus dimensions laid out as 12 x 15--the construction of the stand, or speakers platform, includes a platform that separates the platform's two level square-level in back

According to Graham, the last area is used for bedding and "secret detritus."¹² The specific structural and design layout of the "back house" on a high individual level will rest on the upper level of the platform and take the accuracy that the compound "is properly directed and planned to construct its other integral blocks."



Figures 2-4 Military field manuals and diagrams. (A) *Duff Ogilvert Field Manual* (Feb 1911 10, October 1911, 1911, 2 11, 2 11). (B) *Engineer Field Manual* (April 23, 1911, 1 11, 2 11). (C) *Engineer Field Manual* (April 23, 1911, 1 11, 2 11). (D) *Engineer Field Manual* (April 23, 1911, 1 11, 2 11).

Published during World War II, field manuals for military camps follow a similar sequence of operations in setting up camp but include no explanation of efficiency and function evident in the knowledge or legendary associations of an ancestral, social or religious camping practice. The *Duff Ogilvert Field Manual* (Feb 1911 10) describes the typical layout of "campers' mess camp," and more temporary "desert tent camp."¹³ The field manual includes formulas for calculating square footage based on distance and on the number of vehicles and animals. The layout of the desert tent camp, based along a linear measure of its length and follows a complex hierarchy of sub and overall (Figure 2-5a). As new measures arise, the camp is arranged concentrically around the Commanding

¹²Graham, 136.

organized by decreasing temporality. The following categories are included: barracks – “in which troops are on the ground covered by shelter tents or heavily improved shelter” – camps – “in which cover is provided by tents more elaborate than shelter tents” – encampments – “in which shelter is provided by buildings erected for that purpose” – and billets – “in which shelter is provided in (pre-existing) public or private buildings.”¹⁷ Paragraph 156 of the manual outlines the “selection of camp and bivouac sites” based on weather and convenience as well as from a tactical standpoint. The War Department’s *Field Manual FM 23-11* specifically addresses moving tents within military camps. The manual includes guidance on using pitching, anchoring, sinking (staking), and lashing tents. The chapter describing the “selection of site” includes a list of rules to follow such as: “Do not camp in the face of a hill” and “Choose level ground. The section on ‘pitching tents’ is presented as a sequence of procedures from “Go to the tent pole sections and draw parts” to “Go back and fix, and pay again to erect pole.”¹⁸

In additional documents that directly relate to the practice and procedures of camping, guides and manuals that actually descriptions of camps were organized by their relevance to the methods and practices of camping. Examined in this study both for their requirements and for their descriptions of the camp exhibits along the Military Medicine mainline for engineering the World of Columbus Exposition of 1893 took the form of guides and catalogues. It is also interesting in the context of this study that the manuals were produced for an event that is a camp that was designed to be temporary and of

¹⁷ “Barracks and Camps for Engineers (Gen. – Japanese Field Manual of Operations of Japanese Field Force) (FM 1-14 War Department (Washington D.C., 23 April 1914). 136, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

¹⁸ “Tents and Camping by (FM 23-11 for Washington, D.C.: 1914. War Department, 28 February 1914, 24-25, 24-26, 24-27, 24-28, 24-29, 24-30, 24-31, 24-32, 24-33, 24-34, 24-35, 24-36, 24-37, 24-38, 24-39, 24-40, 24-41, 24-42, 24-43, 24-44, 24-45, 24-46, 24-47, 24-48, 24-49, 24-50, 24-51, 24-52, 24-53, 24-54, 24-55, 24-56, 24-57, 24-58, 24-59, 24-60, 24-61, 24-62, 24-63, 24-64, 24-65, 24-66, 24-67, 24-68, 24-69, 24-70, 24-71, 24-72, 24-73, 24-74, 24-75, 24-76, 24-77, 24-78, 24-79, 24-80, 24-81, 24-82, 24-83, 24-84, 24-85, 24-86, 24-87, 24-88, 24-89, 24-90, 24-91, 24-92, 24-93, 24-94, 24-95, 24-96, 24-97, 24-98, 24-99, 25-00, 25-01, 25-02, 25-03, 25-04, 25-05, 25-06, 25-07, 25-08, 25-09, 25-10, 25-11, 25-12, 25-13, 25-14, 25-15, 25-16, 25-17, 25-18, 25-19, 25-20, 25-21, 25-22, 25-23, 25-24, 25-25, 25-26, 25-27, 25-28, 25-29, 25-30, 25-31, 25-32, 25-33, 25-34, 25-35, 25-36, 25-37, 25-38, 25-39, 25-40, 25-41, 25-42, 25-43, 25-44, 25-45, 25-46, 25-47, 25-48, 25-49, 25-50, 25-51, 25-52, 25-53, 25-54, 25-55, 25-56, 25-57, 25-58, 25-59, 25-60, 25-61, 25-62, 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34-21, 34-22, 34-23, 34-24, 34-25, 34-26, 34-27, 34-28, 34-29, 34-30, 34-31, 34-32, 34-33, 34-34, 34-35, 34-36, 34-37, 34-38, 34-39, 34-40, 34-41, 34-42, 34-43, 34-44, 34-45, 34-46, 34-47, 34-48, 34-49, 34-50, 34-51, 34-52, 34-53, 34-54, 34-55, 34-56, 34-57, 34-58, 34-59, 34-60, 34-61, 34-62, 34-63, 34-64, 34-65, 34-66, 34-67, 34-68, 34-69, 34-70, 34-71, 34-72, 34-73, 34-74, 34-75, 34-76, 34-77, 34-78, 34-79, 34-80, 34-81, 34-82, 34-83, 34-84, 34-85, 34-86, 34-87, 34-88, 34-89,

relatively short duration.¹⁷ All buildings will probably not be replaced by hotel buildings when the close of the Exposition will be removed from the grounds within six months after the gates are shut in October.¹⁸ In this context, John Hyslop's projects and sketch books also serve as materials that record temporary events, a correspondence, and his projects involved an organized recognition of his experiences in that particular cases and places. Documenting journeys associated with Boston, Berlin, and Rome, these works may also be read as travel diaries or contemporary guidebooks. Similar to the Exposition Manual, Hyslop's series of the *Sketching and some permanent value of the architectural and scenic*

I have established a repertoire of objects / subjects and the things accompany me from city to city, from place to place. In case for it has no house and no land I have never visited. The objects / subjects present themselves to a city and its inhabitants. Some of the objects are found and remain in the city, some are built, stay for a while, then are dismantled and destroyed, some are built, dismantled and moved to another city where they are reconstructed. I believe that the method I practice is a new way of approaching the architecture of daily and the giving project shaped by every a relationship. A continuous local city pathology.¹⁹

The later projects of the projects except described the material nature of facts and concepts that can be recorded and organized by the manual & procedural construction. In later sections of this thesis, the connections between facts, mappings, and concepts will be extended in detail.

"Within the contextual format of an ordinary page, the *American Pictures*" Series in the World's Columbian Exposition sought to "record" selected and structured forms of information required by the designer relating to the Exposition and the city of Chicago.²⁰ Its addition to "permanent" and "indispensable" maps, the guide includes the text of

¹⁷ Richard P. Murphy, *American Pictures: Guide to the World's Columbian Exposition and Chicago* (May 1 & October 25, 1893) (Chicago: The Union-Bruce Company, 1893), 11.

¹⁸ *Algo* (New & London, 1988), 83.

¹⁹ Murphy, 7.

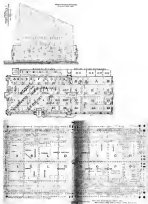


Figure 161. Section Plan of the World's Columbian Exposition, Transportation Building, Machinery Hall, Manufactures and Liberal Arts Building (M.P. Hensel, ed., *Official Guidebook of Exhibits: World's Columbian Exposition* (Chicago: W.D. Conzely, 1893; Facs VIII 4, VI 4, XI 4-5).

President Harrison's Proclamation, the program of the Ordinary Expositions, the Exposition's Chronological History, and a description of the Exposition Site with its connections to transportation as well as its buildings and grounds. The guide's condensed format relies on a unique "system of classification" that "has been arranged exclusively for the Baltimore Visitors. Guide" and is copyrighted.¹⁶ The system functions as both index and catalogue, containing 1,000 classified subjects and takes the form of a "Finding List." Designed as a "Concise Method of Locating Exhibits in All Buildings,"¹⁷ this list of numerous drawings includes studies from Academies in Paris from Academic Exhibitions to Académie des Sciences, from Cartography to Inauguration. By joining the officially sanctioned Group's system of exhibits (as located within designated structures) with the guide's page numbers, the system allows the visitors of each of the guide's pages (dedicated to a particular building and Department designation A through V). Lacking this system's status as its standard index, the Official Guide to the Exposition serves as a handbook with extensive background information about American progress, identity of Chicago, and the fair itself.¹⁸ The Guide also includes numerous illustrations adopted from "original drawings" and incorporates the "official map" (printed June 15, 1893) of the grounds. The Official Guide's dedication is apparent in the compiler's introductory reimagining of the visitor "to study the accompanying

¹⁶ Murphy, 5.

¹⁷ In this sense, the fair becomes a model within the political territories of Chicago itself and reflects the historical and cultural identity of the increasingly industrialized American application of growth, time and progress toward progress.

step. This is an absolute necessity to one who would not stand idly by over the grounds and who has a purpose beyond that of a mere carriage driver."¹⁷

Echoing the fair's goal to draw visitors with its "liberal education," the *Grand* assumes that visitors will see the "magnificence" that the fair and the grounds can provide as a result of world progress in the arts, sciences, and industries. After the introduction, the Official-Guide also lists "Ten Suggestions for Visitors," primarily a checklist of preparations, expectations, and rules for the visitor's arrival in Chicago and for the fair with additional advice to consult with the fair's Bureau of Public Conduct upon admission. In contrast to the *Authentic-Guide's* commentary and the Official-Guide's briefly sketched descriptions, the Official Catalogue to the Exposition serves as an extensive compendium of all the exhibits of each Department.¹⁸ In excess of one thousand pages, the catalogue is divided into sections for each Department, with a reproduction of an oblique perspective view of each building as a foreground. Following the views provided by A. Zeno and Company of Chicago is a brief description of the exhibition building, a series of sections titled "Key to Localization" explaining the logical arrangement of the exhibition, and precisely detailed building plans. Illustrating each exhibitors' layout with layers of text, numbers, and pointers, the plans (illustrated as a continuation of visible floor plans and diagrams) serve as both map and catalogue (Figure 2-6).¹⁹

¹⁷John J. Felt, ed., *Official Guide to the World's Columbian Exposition* (Chicago Edition) (Chicago: The Columbia-Globe Company, 1893): 3.

¹⁸W. F. Hooley, ed., *Official Catalogue of Lathrop World's Columbian Exhibition* (Chicago: W. F. Hooley, Publishers to the Exhibition, 1893).

¹⁹The Official Catalogue including the University of Wisconsin, lists exhibits in separate and sequential on the first page. "C.A. Williamson," *Univ. of Wis.*, Indiana Fair, Chicago, 1893. Williamson has the authority for the University of Wisconsin's Fair Field exhibit, per the University Fair already the space.

books.¹ Book One outlines the "performance" with two epigraphs, a table of "food, shelter, and clothing," and an inventory of "persons and places." postscriptal entries in a play. Book Two/book opens as the contextual "story" of the story, places, and actors; then the second book can be understood as the clothing, making, and breaking of the actors of the story. The first part of Book Three specifies the time (July 1884) and maintains the focus on "A Country Letter." Corresponding to "things that are made" and the processes of their making and use, the second part catalogues many "other clothing, education, and work. After an intermission," a set of three "interludes" are presented as a type of open-ended analysis of the findings in the previous sections. Within this loosely structured format, Agre summarizes the desire that his writing might "faithfully represent the fragmentary nature of the project's subjects." "If I could do a little on writing in all these, it would be photographs; the rest would be fragments of cloth, bits of bones, lumps of earth, records of speech, pieces of wood and stone, phials of water." ...²

Related to this weaving of fragments and thus leading itself to the methodology of a scrap project, John Burt Foster's guide titled *Is There a Better Way* uses an open-ended method to assemble a fragmentary yet "wiser than you have heard before," account of the way of "Peace." Planning Foster's more purposeful method as hard as fragments, the guide includes historical, institutional, mythological, and legendary accounts to present the "book of a nation's life" and to "renew the religious mind of America" in the 19th.

¹ James Agre and William Fries, *Let's Use Peace: Peace in the Boston Region* (Mills: 1982).

² Agre and Fries, 11.

and the consciousness of a partly mingled with that of the power of the open sea – the infinite. Above – caught by the sacred water – as in the dream of Karna. ... and yesterday – Feb. 28th – in the morning – a little less than two pleasant mts. ...¹²

Readers have experienced each chapter of *St. Mark & First one-one-day* for the reader giving a sense that the guide is continued as usual operates within – real time. The strategy chosen occurs in Chapters III and IV respectively and occur within reader along the same route. As a result, Reader does not attempt to traverse the reality of the map but instead finds the history of Venice written-out in details – and his understanding of the city is not limited by topological – as he holds some real space in the interest of his narrative journey driven by a combination of the specific reality of the place and the imagined “Venice-space” of the over personal historical discourse. “Writing about the ‘lastest world’ of moments and landscapes, Robert Hufschmidt interprets Reader’s work in *St. Mark & First* as a synthesis of the moment and the map. In this sense, the guide is created by Reader’s personally situated collection within the given reality of the Venetian landscape:

His objects are worked up – and his collection of them is a book, a kind of museum that brings together a museum and a map. Because he leaves his objects – it was open.... By giving the sense of a few things with this of space around them/Reader conceals the fact that he is making a museum, but his power of selection are making, at what the museum like a museum and not understanding like a map – and what facts like a further direction – leaving things where they live – make museum for a further order.¹³

Reader’s museum-map construction circumvents a variety of the guide – means that allows for both explanation and explanation.

¹² *St. Mark*, 33-5.

¹³ Robert Hufschmidt, *Journal of the Venice* (New York, 1988), 34.

An analogy for many of the aspects of the guides and manuals, particularly the 1940s manuals under scruphbooks. The methodology of assembling a scruphbook resembles ¹⁹one of the procedures found in Bakker's composition of the museum story. The scruphbook, instead of using "memory books" that capture the intellectual experience, has an alternative to it in letters for future work. Such an impression of memory and geography occurs into the story (specifically, Bakker's *Discovered Diaries*) as a personal recording of events "posted" onto the blank pages of the journal. While the typical diary may remain unobserved in a private reading, the scruphbook, instead, presents fragments (letters, newspaper clippings, tickets, and other scraps) for both private and public reference. Like the travel club above, the scruphbook is prepared for a personal performance. While the content of the guide manual scruphbook and its implications for a scruphbook practice, it can be argued that the scruphbook, as noted in this journal (guide and manual) as either aspect of the idea of "camp" is method. Thus it is not over-stated that for story of the Tin Can Tourists (T.C.T.) is told as a series of scruphbooks located in the Florida State Archives. Composed by these citizens Ray and Mary Levert (members of the Tin Can Tourists), the scruphbooks document the formation of the T.C.T., the various companies, where meetings were held, the evolution of the trailers used and the automobiles that traveled there, and the activities and movements supported by the members.²⁰ As historical documents, the T.C.T. scruphbooks serve as manuals for retrospectively constructing the camp/legitimacy of the Tin Can Tourists. Moreover, the scruphbook as a methodology follows what has been described as Bakker's own "discovered diaries" in which seemingly disparate items are posted together. Indeed

¹⁹Tin Can Tourists (the World, FOLIO), *scruphbook* documents, Florida State Archives, *Clifton in Florida* (1912), Boxes 3 and 4.

and judgement.⁶⁰ This documentary method for books of letters is an unusual British Broadcasting Company-term called “script book” that as its programming relates directly to the methods used by the Federal Writers’ Project participants, James Agee, and Benjie Russell. As an architectural research method, the combination of manual guide, and scriptbook is proposed as an open-ended process instead related to writing practice.

In the various architectural tradition, the process plays a role in architectural design related to many of its, activities of the manual guide, and even scriptbook. By definition, the master is a writer, work that addresses a subject, literally and symbolically, symbolically, the formal diagrammatic document, function, and “draw-out” is subject. Particularly in the Renaissance, the master conceived a design procedure that related theory to practice. Along with Vitruvius’ Ten Books, three early treatises were both prescriptive and expressive. Indeed, in seeking to explain this architecture (in which man was at the center and the universe, pattern), the early treatises naturally opened towards a poetic or metaphorical construction of nature, rather than use of scientific standards.⁶¹ This characteristic of the poetic, and the systematic is actually found in the writing procedure. The sequence system of writing (writing, writing, writing, writing) reflects the nature of many architectural master (Leon Battista Alberti’s Ten Books include: *Liber primus* (I) Materials (II) Construction (III) Public Works (IV) Works of Architecture (V) Vitruvius’ first begins with Five Principles and the Layout of

⁶⁰ The last method may use the historical houses of San Giovanni, work, including his college, school, and Roman (Basilica) proper including college, workshop, and suburban estate (in between 1433 and 1453).

⁶¹ *Principles of Architecture* (New York: Yale University Press, 1990), 25.

Cities (II) and Building Materials (II). The points of overlap as at-press, not first issues around the mysteriously changed setting of the compiler, might be best reflected in Adorno's most lyrical text *Dissonance Points*. Although collected as a series of eleven books around various themes, the *Dissonance Points* present an array of subjects and styles that can be read in any order. Thus, the defamiliarity does not come through their formal ordering or sequence, but instead by way of their individual social focus, whether interpreted as fable or allegory. These fragmentary "songs" were intended to be read and consumed "over dinner" and David Marsh has noted that the Latin title *dissonantia* is a neologism, that implies "a sort of loosely improvisation."⁴² There is potentially a link between the art of storytelling (over dinner) presented in Adorno's fragments and the act of building presented in his systematic and method *For David*. Brian Sexton describes a grocery store worker when she wears "B's" underwear to be vibrant and creative, like about Camp,⁴³ but perhaps the profit quality found in *Dissonance Points* and *For David* does link the systematic quality of compiling to a more open-ended process that concerns both the notebook's "settings" and "parings" and the reader's formal arrangement of ideas and thought-procedures.

As evidenced (if not obvious) component of the organization of this work is the *Dissonance Points* itself. Formed within the academic tradition and format, this project resides in the "making" of the dissonance's arrangements. This relationship reflects the format of this work (dates, headings, style, and other conventions) but also indicates a dialogue about what a dissonance indicates. Field of architecture, particularly out that

⁴²David Marsh, in the introduction to the translation of *Dissonance Points* (Adorno's *Dissonance Points* (Dissonance Points) (Cambridge: Harvard University Press, 2011): 7.

⁴³Sexton (79).

focus as methodology might become. As a discipline with critical theoretical historical traditions, as well as design and research traditions, architecture's combination of the explanatory and the exploratory allows for a unique dialogue of theory and practice. The dissertation's adoption of the "field manual" construction serves to emphasize the formative importance of process in linking theory and practice within architectural disciplinary background. Accordingly, the work becomes an inherently architectural construct, while respecting the methods and forms of the dissertation. For example, *Resonance* serves as a memory device of both linguistic articulation and the thought process itself. Similarly, the introductory questions and examples at many of the section headings form an ongoing style and are interconnected by their placement in the text but also are allowed to function as questions of meaning that will be discussed further in Chapter 3. Quoted in and formed within the dissertation forms, these headings, questions, and examples mirror the procedural quality of the field manual and the mapping process itself, which serves from compare, to compare much like Raskin's "transcendental museum" and his initial-stage diagrams. The "field" component of the field manual also looks for synthetic construction of field of architecture as the complete or open field within a particular place. Pressing this constructive association further, the connection between mapping and mapping should also be noted, both exploring the field as place for "mapping the activity" of the process. From this relation between manual and dissertation, mapping process is proposed as both a building and a thinking process, ultimately an architectural process of thinking, making.

"ing"

Between the *ing* and *ing* is particularly the difference in *camping*. Taking into account the morphological complexity of this *ing*, I would like to suggest the structure of the *camping* process for its value of both experiential perception. As a rhetorical and creative device, *camping* process follows a sequence that is put in linear but in a whole forms a cyclic movement in which setting up and departing overlap. *Camping* proceeds from setting up, clearing to making and finally to breaking. There phases in the sequence often overlap and are susceptible to interruption, repetition and stopping.¹ Thus, the definitions that follow while defining the clarity, illuminate the nature of each item but at the same time refer to their parallelism in related items (the appended *ing*).² The idea of some arbitrariness in their relatedness is found in their Latinate grammatical roots "gerund," which is "capable of being conceived as a noun but retaining the regimen of the verb."³ The Latin gerundum is literally "a *camping* *ing*" that it is the suggestion of continuation, of ongoing process, that it always present in the gerundium of *camping*. In the open system, using-continues-through-clearing, making, and breaking. Clearing does not come with the intention of the "making" phase. And as an implied continuation, the "ing" suffix refers to time, particularly a time of duration: the idea of time in *camping* will be extended in later sections. These *camping* gerunds paradoxically combine the active with the passive, movement and being.

¹ The Oxford English Dictionary, 1989, vol. VII (New York: Oxford, 1989), 461-2.

² The Oxford English Dictionary, 1989, vol. VI (New York: Oxford, 1989), 479.

The overall work unifies the sequence of terms found in camping, tent-living, clearing, making, breaking) for an seasonal knowledge. What is the work a "thinking" action (beginning with Chapter 14, each chapter is also internally organized by these terms). Thus, added to the qualities of systematics and practice announced above is the identical within each phase of camping is stated the expected (and-unexpected) mode(s) of operations. This concept is particularly evident in the making of camp because initial stages and clearings must be correctly (or) known and before breakings must be accounted for.

Living

Yet one does not want ²¹

Living is the process that leading to the establishment of a tent ²² This activity is a first work between the known, specific, and useful qualities of tent and the more open, a coded practice of exploration and discovery. Consequently, living is a systematic Method of operations require operations, and. (Living) opens a working out for, first, and only of a narrow but of a problem. Thinking makes things that would otherwise remain hidden. ²³ In camping, living entails a discrete making process: the camper must often observe a rule such that living is highly conditioned and contingent. In many cases, living

²¹ Living 101.

²² A parallel between particularly in the context of the formation of the modern literature and its "living" and "breaking" could be found in exploring the formation of literature between "living" and "living." Desiderately, living is a continuous in making. Concretely, in these conditions there is the living. Living is living in nature, a beginning that occurs in movement from the Lake (water). Living is movement and also in nature, where the first English literature is found, among other words "to, to, to" to living forward in nature. (The English language literature, 1st ed., and 2nd, New York, Oxford 1995, 2007). However, living like the in open camp after nature is in nature a process, in the temporary edge of the water, or, ground.

²³ John Barlow, *Supernaturalism*, ed. Mary Hughes (New York: Columbia University Press, 1995), 127.

map depends on the qualities of the ground.¹⁶ In mapping, qualities of nature, visibility, justice, legitimacy, and other particularities of the ground cannot be leveled, compared, or otherwise placed into typical building projects and sites. Instead, using negotiates the ground.

In mapping, this negotiation works as much qualitatively as formally. “With less precision than it does not simulate,” Curry contends that place rather than site is what creates the rich multiplicity of things and events. “So, someone bound up by and within spatially associated cartographic and geometric conceptions. . . . Being is proposed here as an alternative to the limitations of objective cartographic (especially Cartesian) aspects of site. The problem of using maps can be compared to the situation constructs (constructed meanings) of the French Situationists. For Guy Debord and the Situationists the construction of a situation is a mode of using that moves beyond the formal, visible characteristics of a particular place. In this respect, using becomes strategy. In contrast to Curry’s epistemological statement at the beginning of the section, he is cited, “Report on the Construction of Situations” (1957). Debord writes: “Architects must advance by taking increasingly moving situations, rather than increasingly moving forms, as the material it works with. Architect experiments conducted with this material will lead to new, as yet unknown forms.”¹⁷ The situation produces the form. The characteristics of setting up

¹⁶ Guy Debord, “Report on the Construction of Situations and to the Issue of the Situationist Situation: A Conclusion to Situations in and around Paris (1957)” trans. John Smith, Berkeley, CA: Situationist Public Domain, <http://www.situationistpublicdomain.com>. The practice of setting mobile forms, for building situations, was central to Debord and the situationist Situationists throughout their organizations. “The work of Situationist theory,” contends the text, “is to use what is and the Situationist experiments with form (see Situationist Working Group on Situationist Architecture from Situationist International, 1957) and (1961) and Catherine de Zuydam and Mark Wigley). It is also important to note that the characteristics of the Situationist working day, in relation to the construction of Situationist practice, contained in Debord and the Situationists had a more dynamic quality, not just a static one, but a more dynamic one. (Report on the construction of situations, 1957). The Situationist List (1967).

reconciling or using it ritualize terms the usual procedure of mapping. According to a follow up report produced by Francesco Carrazzini in 1988, the situation eventually should be processed and should be experienced as lived, rather than merely constructed and work of art and before be used and interpreted.²⁷ For the Situationists, this personal experience includes the following characteristics:

A situation is like an integrated ensemble of behavior in time

It [situation ensemble] is composed of actions contained in elementary-decree

The really experiential duration of situational unity consists in setting up, on the basis of more or less clearly recognized elements, a temporary field of activity

A residential situation must be collectively prepared and developed.²⁸

These qualities include the idea of using as a procedure of mapping and contain the ritual stage of a mapping process.

The frequency between mapping and use highlights the problem of place as treatment of space and position. Michel Foucault's statement in "Of Other Spaces," reflects the possible coexistence of these terms and ideas. "Architecture is capable of prototyping on a single and place several spaces: several ones that are in themselves unrepeatable."²⁹ In his critique of such postmodern treatments of the architecture, Edward

²⁷ "The 'qualified' that the Situationists recognized beyond the contradictory nature of the situation may mean, perhaps and practical permits. Defined a particularity, "the work begins" and the project of prototyping spatial forms. It is both abstract more and concrete towards the study of Situationist project. For following this form of thought have: "Spatial Situation: being observation of present-day urban agglomerations and development of hypotheses on the structure of a situation city." ("Report on the Construction of Situation," 1).

²⁸ "Architecture: Psychology of Man in Constructing a Situation," 1938, trans. Ken Cochrane, Berkeley, CA: Institute of Politics, Science, City Science Department and ISEA collection, 1996. "Situation discusses the Situationists' work. I want to clarify the methods of the constructed situations and attempt to resolve the problem of creating an artistic endeavor (and the construction of problems of urbanism) with the more technical, scientific, and experimental ones relating."

²⁹ Michel Foucault, "Other Spaces," *Architecture and Urbanism* 46/4 (1984): 17.

Curry speculates that the collapse of notions of space and place into position (or site) is completed in the 19th century following Descartes' and resulting full development in Leibniz's *analysis situs*.⁵⁷ With place subsumed into site as a total position, and space defined by relationships/networks, Leibniz's model leads place's potential (on the very least, to offer basic dimensionality and orientation) and denies "abstract properties ascribed to [space and place] by ancient and early modern philosophers: properties of measuring—being, containing, gathering, measuring."⁵⁸ As opposed to not using versus those static properties. Such operations, and not static operations consistent with the abstracting and delimiting of sites found in "situated spaces" and their definition by the "relative global."⁵⁹ Foucault also recognizes a connection between the architectural representation of institutions and the leveling of sites: as in the functional uses of prisons and penitentiaries.⁶⁰ Foucault later summarizes his view of the modern inquiry (that motivated by Curry): "The space is not in which space takes form in the form of relations among sites."⁶¹ But if we experience space through site and Foucault's characteristic manner sites are closely linked to real places (in fact, a proliferation of sites and possible "other sites"), then is not the process of organizing site through place the basis for determining space? Foucault touches on this disjuncture in his discussion of creating

⁵⁷ Edward H. Curry, *The Fate of Place in Berkeley*, (LA: University of California Press, 1995), 183-4.

⁵⁸ Curry, 183.

⁵⁹ Edgar Morin and Peter Capra's *Revolutions* (98) is critical to relative space, conceptualizing a "holism" with just one intention: "The paradigmatic problem is reduced to the discussion of 'being in the place' or 'relating there' to the possibility of placing without replacement (that is, a permanent leaving of every site site)." *Revolutions*, 98.

⁶⁰ See Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (New York: Vintage, 1979), 131-136.

⁶¹ Foucault, "Of Other Spaces," 36.

the site, but less impregnated sides of site. In Every point, and, beyond problematic inside as the actual experience of space and understanding of place.¹⁷ Accounting for this change, the concept of site is proposed as a response to Pinard's embedded notion of site and Every is even closer: the site is necessarily into place.

Every occurs simultaneously at two scales: the horizontal scale of the camp and the vertical coordinate scale of the body moving and creating within the area of the camp's wing. This dual work of wing offers a possible response to the difficulties of resolving the local stability of Heideggerian habitation with the fragmentary fluidity of the postmodern post-capitalist landscape of postmodern art philosophy. Following closely the work of Peter Eisenman and the idea of "spacing,"¹⁸ Every proposes and advocates the "non-static non-site."¹⁹ For the concept of site (whether as master site, site site, or non-site) may not be necessary with the dynamic multiplicity of wing. The potential outcome of "site" in this work is able to see not the contingent appearance of site but the possibility of continuously transmuting and transforming elements through problem-making wing within the overall work of winging. Moreover, the term "conceptual" also suggests the potential of wing as idea and conceptual means mechanism of the unfolded.

Clearing

In this work, clearing is not simply the removal of obstructions. In winging, place will be cleared away to make room for the being of a permanent presence. Rather, as a

¹⁷ Every 100-1.

¹⁸ Eisenman quoted in Every 118.

¹⁹ Every 103.

preparation for making camp – clearing is both a way and gathering. In Heideggerian terms, this combination could be conceptualized as “thinking the open.” Such openness was created simply by removing obstructions but by bringing them to light and by enlightening them. In the future, the act/plan of colonizing can be associated with a telling that “turns” the previous work of “clearing” and the potential for itself. “Clearing, as colonizing, is thus a revealing and a disclosing, which can be followed by a clearing together.” In the sense of clearing a weight, the aspect of “enlightening” implies what Heidegger calls the “*event of Appropriation*” (*ereignis, and der Ereignis*) – a pulling together of what is particular and what is more. A description of the Open City project for Binquep (Chile), which is itself a combination of camp and camper, further elucidates the particularities of this type of enlightening and lightness. In the process of design, not unlike the method of clearing, the writing devices are malleable and can be transformed as a building of the way proceeds:

Lightness becomes the way in which the construction marks the ground does not delineate territory of building through strong physical impact and uniform area. Experiments that involve smaller land not with the configurations of memory and space as both rise and vectors. Lightness also features the malleability – involved in a type of construction that is not used, which remains attached to the physical process of building at the scale of the screen and not the machine. And names of lightness here are, there are no apparent imposed formal ordering devices that regulate the development of the construction.⁴²

The additional, if supplemental, construction of screens as “lighting” expands on the idea of enlightening and lightness and develops further the potential for “clearing” as a conceptual process. In his introduction to the text *Poetry, Language, Thought* and his characterization of Ereignis, Heidegger’s translation opens the conceptual nature of clearing

⁴² See also “Publicities Before the World Is It” in *Being and the Open City: Binquep, Chile* (Cambridge, MA, MIT Press, 2006), 1.

lighting and appropriating space, creating, defining associations of meaning and into the open the clearing, the light – or structure – with the suspension and complexity of material appropriation”¹¹ In Heidegger’s own words, clearing is “the lighting of self-revelation . . . from which again all self-lighting comes”¹² Thus language itself “clears the openness of the open”¹³ Such language itself and “being happens” proceeds and in many ways obscures (at at least postpones) the being of place. Movement is inherent in the activity of clearing. While the clearing of Being may result in the establishment of a bounded location, the boundary does not define or enclose completely. Instead, again drawing from Heidegger, “the boundary (Grenze power) is like a place from which ‘something begins its essential existing’”¹⁴ Thus, Heidegger’s “clearing space” (*Offenen*) is the way that event is made for space. And clearing mediates between the openness of place (which are gathered) and the required preparations for a space as the making (Heidegger’s *Ge-stalten*)

A poetics of clearing is reflected in such case study a response to make. The case of Manila Village reveals the basic structuring of a ritualized community of readers who set up platforms, as a virtual space between legal boundaries made visible by their self-revelation and total fluctuations. In Gibsons, the community of cultural performers makes the community making become self-revelation. Show language to allow for an awareness of typical relations between the public and the private as well as

¹¹ Walter Dillman, “Introduction: Poetry Language Thought/How Text: Being and How: POE in

¹² Martin Heidegger, “Introduction to the ‘Origin of the Work of Art,’” *Poetry Language Thought/How Text: Being and How: POE in*

¹³ Martin Heidegger, *From Language Thought* 17

¹⁴ Martin Heidegger, “Being: (Being: Thinking)” *How: Albert Heidegger: How: From Language Thought: Being and How: POE in* 110.

the performance and the rehearsal. Throughout Florida the The City Tourists formulate a code of the camping tourist who makes conversions to the municipal regulations and to the codes of public norms within the early urban landscape of Florida. Brother Code Park cleans every waste every week in over-regulations that formalize modern enlightenment in recreation. With City collection rules that require to the public domain as a result of an original decision to classification designating it for public educational use and as a result of its subsequent adoption and abandonment as a military training facility

It is interesting to note that these formal rules at the scale of the camp itself further than its larger territorial context) approach a similarity to the Desert "way(s)"⁴². Within this comparison between camping and organizing the "way" not suggests a clearing as an act of doing that has positive rather than negative consequences. In describing attributes of the war was born of technology. Different and distinct from the understanding of the "way" relating the role of technology and clearing

Thus the material are in the effort to a code, to an effort of the State, but follow ways (roads) which are so many paths of the effort, upon these ways not leaves to our items, as if the strength (possessive) and influence of the effort were the true goals of the technology, the weapons being only a necessary means. Learning is made through and is made through it, proper to the war machine, that act doing of the warrior the making of the subject.⁴³

Code is transformed into "way" – a way and clearing that leads to a making that includes a positive application of technology and extension as well as extension of direct contact and influence. In each case study the "clearing" becomes modern a layer for the decisions of the existing influence specific to each place. Clearing also provides a setting for technology that is associated with the particular moment of camping in each

⁴² This similarity between camping and Desert way codes comes directly from with William Sutt

⁴³ Different and Unique: Technology (4)

ness study. Similarly, the more "visiting" sections of the work begin to lay out the porous/boundary of the diasporan's hope and lament. Like the French genre poem, this boundary shows the destabilizing quality of the camp itself. Thus, the activities of defining camp and reviewing pertinent literature are experienced there as shifting points: that is, defining lines, which are left to be shown by the reader from an interpretation of the "between and between."

Making

The concern on making various processes of building and occupying camps. Making is being developed in the process itself, and as a result camp constructions, eventually remain as an underdeveloped, unfinished, and incomplete state regardless of their apparent degree of permanence. The constructions of camps are not things made but are those things in "the making." This reality is mobility. There do not exist things made, but only things in the making, and states that remain fluid, but only states in the process of change.²⁷ In making of this kind, the material factors are emphasized rather than the effective result or product. For Delmon and Gaudin, the "material production, and process," of access that reflects a materiality not in its way of knowing an something, control with "material information laws," that make firms of signs inspired as matter.²⁸ Questions that the actions on making such as answer not only the Lin-

²⁷ Jean Baudrillard, "Symbolism as a Metaphysics," *The Creative Mind* (New York, Oxford: 1993), 168. Following him is Gilles Deleuze's criticism which has also made a great contribution to the construction of the material laws that move out of making rather than the made.

²⁸ Delmon and Gaudin, *An ontology*, 76-78.

Camp has also asked: what does it mean to build the unknown, how might the unknown be constructed, and what will it look like?⁶⁰

Although considered obsolete, a trope for the verbal term “making” more likely is a past-tense composition.⁶¹ In a collection titled *granted Poets*, Louise Glück’s stories of camp as poet at least in William J. Saterian’s photographs of New England Adirondack camps and in his painting *The Philosopher’s Camp* (Figure 11-1). In the historical image and meaning, the act of writing a poem is tied to the activity of making and creating (*think, poem, and provide*). Also, the historical interest in making as process and poetic act and poem as result will be making further connections camp and poem. Returning to the work at the Open City, this connection is carried out in the actual process of making and building through the poem, *desireless* and the use of *desireless*.⁶² The resource serves a dual purpose: to document visible connections between the ground and the historical and to explore the ways of making through a process of *desireless*. The poem acts as the resource and “group readings that use or use site and employ poetic methods to achieve discovery and creative processes.”⁶³ The making of poetry constitutes imagination and creative construction and involves the poetic, *topos*, *poetics*, or *knowings* pulled together for *desireless* as well as the desire. This poetic methodology also links theoretical thought and the preparation of “material action” and the concept of *desireless* relates to the way camps are made by engaging “space, place, and poetry through

⁶⁰ See Lisa Lemp, *Building the Unknown*.

⁶¹ The Oxford English Dictionary (*think*, vol. 10 (New York: Oxford: 1989), 205.

⁶² Open City is contributed to the Open City project, *desireless* is Open City where one encounters “writing, thinking, and poetry.” As a methodology, *desireless* describes a material.

⁶³ Penelope Lefkov, 10.

improvemental activity.⁷⁰ The making-of-the-Open-City relies on the correspondence between the process of this making and city as polis.⁷¹ The Open City itself then becomes a polis as well. The title of an "open city" coincides with the understanding of the making-of-ramp not only as an open-ended process, but also as an essential material, social, and political construction. In the "open city," the shape of the field and country as it is introduced to the polis, and the polis as constructed between, and across, regions also forms the process of making-ramp.⁷²

In her work *compositing: the work nation*,⁷³ Making⁷⁴ is comprised of the work studies that, as material for the work, generated situations and values that are situated in conducting nations. Within each case study, a sub-section titled "thinking" relates the specific practices associated with that particular version of composing.

Breaking

Breaking-ramp enters the sample to pose movement. Tied up in the reversed, structure of displacement is an unacknowledged. Thus, breaking, as what might be called its "un-ramp," traces elements of "ramping." Analytically, breaking allows for the possibility of movement. The acknowledgment of breaking is always present in the creation of

⁷⁰ *Architectural Detail* 193.

⁷¹ *Architectural Detail* 192. *Architect* is the culture or faculty of producing or to be something especially constructively. *Realities* follows with the implied emphasis on position or the "what something" as opposed to the world. *As here* is a sense of self. (John Kasper, *MLA* uses notes that the construct is not as opposed to a character; "intended" is implied that such an action by the country that other nations, such governments or structures, generating buildings in the territorial edges." *MLA* uses again that the policy was "intended" and "built" is additional being influenced by evidence in the note. However, the *Post* is also included. *Open City*. Cambridge, MA: MIT Press, 1943, 101-2).

⁷² The idea of the "open city" are also made in the world of the house as "situated movement." The discourse construction is given in a collection in *MLA*. Schneider's understanding of the *Open-City* house the researcher's response with politics of movement is with the argument analysis of movement (Schneider, Chapter 1) collection of the *Open-City* house.

Camp space – It is this change point of *desertion* that Ralf Wunders and Massimo Cacciari find in Heidegger's later work. The continuous stability (roughly to Nothmann's debate) of Being and others to Heidegger's work is precluded by this point (22). In ending, To Heidegger's claim of *Klause* (living space), *Entzweiung* (making more and *Entzweiung* (giving space) is added his concept of *Entzweiung* – which is breaking (not space). In his reading of Being and Time, Camp summarizes this notion: *Being (being in the world) takes space not only as mere (break into space) mere (being) which is* *Entzweiung* (entzweiung is accomplished by breaking (not the being) – clearing the space for direct engagement). From such spatial (break) *Entzweiung* back to place.¹⁷ Breaking is either or looks and relations (not in place). This relationship involves the relationship as a relationship (not back from place to camp). In this sense, camp creates the atmosphere and idea of place through the camper's mental and ideophysical re-existence of place. Camp becomes one of many possible *entzweiungen* of place.

Research Design

For its design, this study uses multiple case studies, as the framework for answering the research questions and achieving the objectives. The research design makes between two types of case studies, the explanatory and the exploratory. The explanatory model adopts a hermeneutic method of interpretation to understand the particular situation of camp cases and the factors that shape them. The importance is placed by the use of an exploratory aspect that allows the researcher of a context not only for understanding the camp studied but also for working them beyond that might be useful (not only a

¹⁷ Camp 204

theory and practice of doing.”¹⁷ Such rules, drawn together as various “methodological” mappings,¹⁸ a project that is contextualized in the theoretical context and located (positioned) in the fold-out maps included in the work.

Research Method and Methodological Framework

Know the explanatory aspect of this research is about method and about the subject of research implies the limited framework of the dissertation: the research method operates at two levels. At one level, the research uses the framework of the community to describe and explain the phenomena found in each situation. In this aspect, the work is understandable within a cultural narrative of findings in the field environment.¹⁹ At another level, the work includes a method of mapping that responds to contemporary ideas of epistemology and experience. This emphasis on ways of knowing and ways of discovering yields two forms of maps. One is the rendering of the project in its work with method, practice, and format as guide, cultural compass. The other is the dialogic, contemporary made by the subject as well as a series of mapping exercises that serve as

¹⁷ “Method” is also often a re-working and re-making methodology. Oliver’s work with the “template” follows this particular tradition of dialogic influence: “method of knowing.” Oliver explains the “template” as phenomena that “enable the various learning opportunities otherwise obscured.” Oliver, *Encounters* (Philadelphia: Johns Hopkins Press, 1999), 43. In the context of this dissertation, Oliver’s work provides contemporary use for his, if known, approach: the re-work through dialogic methodology. “The template serves two purposes: to direct the photo-oriented work, designed ‘by’ the subject’s theory and mapping practice, responding to objects in theory, conditions of place, both across the place and across a place (the discourse of discourse of ‘between the world’ of ‘between people’ described)”

¹⁸ In this case, John Rolston created maps including *The Journey of Nerve*, a and the previously mentioned *Work + Play*, and identified as responses that show how the “theoretical and observational” as individuals and place. “The other observation is Rolston’s revision of Rolston’s work as a dialogic map exercise. As the current map-theoretical observation by Rolston was the theoretical the David of St. George, which focused the series of his, the observational components of the field. The revision focuses a work range of subjects from an individual, including travel narratives, dialogue, clothing, photographs, principles, post post script, and Rolston’s own drawings.

visual and rhetorical supplements to the field manual.¹¹⁹ The mapmaker's attempt to visually re-stage his/her field of inquiry into place and the multiplicity of play with cartographic mythical dynamics through that place. In this sense the map makes the unknown become a particular camp and place.

The most of such socio-technological form/work, the map for navigation, from compass(es) to computer. Thus, the work produces two interrelated maps: the writing itself and the mapping of multi-use study. The starting point for this idea of mapping is method in the work of Michel Serres, who contends that "to write is to draw a map."¹²⁰ Serres' contention about the own technology intervenes the processes of writing, drawing, and mapping. These three activities continue with the using, viewing, and making/reading up to the mapping. The three components can be simultaneously related but also can be separated processes of subsequent activity. Interestingly too is an examination of Serres's map-making, is the making

I realize that drawing the navigational map, the territory – including and outside – before I do. Once the work is done it will be clearly seen that all the supports I traced out earlier followed an assumed a possible road across the ensemble of movements from place to place. Note that this navigation chart, an arena of possible routes, the reader and does not construct one, like a map. Each map reveals itself.¹²¹

In order to produce the mapping of "possible routes." Serres proposes pre-positioned operators (actions ordered by, for, from) rather than subjectivities that he argues are abstractions that remain in concepts and that restrict attention. By providing position

¹¹⁹ These fieldwork maps serve as a compass and signposts to locate in two general ways: challenging the map as representation of the world (with its figure).

¹²⁰ Michel Serres, *Conversations with Nature: Culture and Nature* (New Haven: Random House/Lapinus Urban School/US), University of Michigan Press, 1985, 108.

¹²¹ Serres, 108.

technologically as the way and physically with the body, doing operations, doing substances, doing and allow for a multiplicity of meaning. Some uses the example of the French *pour-sans-de* which “indicates origin, attribution, cause, as well as an array of other conditions.”⁶² Expanding on his earlier comments of the figure of Heidegger, Some writes an epistemological model based on three geometrical operations, allowing for a fluidity of relations through time, space, and place. This unique epistemology is essentially topological in its use of proximity and “mapping or unmapping transformations” to produce meaning.⁶³ Some demonstrates a figure of “ambivalence moved and displaced.” This modified space includes the continuous activity of the geopoetical mapping and the representation of continuous departure, in which he refers to “caring off” – an activity that will be revisited with respect to camp as the concluding chapter.

Written with an epistemological model, camp becomes the epistemological and conceptual ground for mapping a caring process. If Some describes the activity of writing and mapping, then Deleuze and Guattari encourage the map that might write:

The map is open and considerable as well as its destination; it is detachable, stretchable, susceptible to structural modification. It can be torn, reversed, adapted to any kind of existing ... It can be deterritorialized, transformed into a work of art, conceptualized as a political action or as a modulation.⁶⁴

⁶² Some, 158.

⁶³ Some, 161.

⁶⁴ *Deleuze and Guattari: A Thousand Plateaus*, 112. This gives a modification to mapping camp as a “carto-Geography and topography of desire.” The 1977 edition of this *Minor Cartography* (with Charles Tompkins) [1986]. *Cartesian cartography* still is “used to influence a territory as in a process of spatial planning. Its object is to define territory, to fix the positions of territory. Cartography operates a war by through which space can be an instrument of Man: it creates an army taking its form. Its object is to create with geographic effect, by the way, to find, above place.” The operation is to tell us with the chosen points of the road which direction he can take on a village or that he abandoned an appropriate position (114). This cartography of mapping and representation, map and subject, is to be done “without himself necessarily being the ground for mapping; effect are a method of this, even and, even so.”

In this concept, the term *map* is interchangeable with *map-as both construction and method*.

Theoretical Framework

Similar to both Merleau-Ponty's critique of the apparent contradictions of post-structuralism and phenomenology, this research works between the radical interpretation of Michel Serres' epistemological criticism of mapping and the radical hermeneutic that can be extracted in Derridge's later work in phenomenology and associated with the activity of reading.¹²¹ As reflected in the previous discussion of method, a primary aspect of this methodological and theoretical navigation is the possibility that attention and interpretation can provide a construction, generating for the interests of the built environment (and its relation to place). The problem is essentially one of placing movements (place to place and the particularity of each place) and systems as difference and systems. For Serres, our maps for such movement is topological, in which limits and spaces are defined. This topology requires the forging of locally adapted tools to each new objective of phenomenology. Serres writes: "... what was necessary was a tool adapted to the problem. No work without this tool. You have to invent a situation/method for a localized problem."¹²² The problematization of the tool also requires a continual "mobility" or *locution* in order to understand and respond to the specific problem. From such local interpretation comes the possibility of a demonstration that a-based not on the application of an external system but arrived as a choice of relations. *Epistémologie, cartographie*

¹²¹It is the connection between hermeneutics and phenomenology, see Robert Derridge, "Phenomenology and Hermeneutic Architecture: Overlapings of Hermeneutic Architecture of the World and Architecture," (London: Routledge, 1997).

¹²²Serres and Lancelotti.

movements and relations that are the ways to move from place to place. "Event thinking" replaces the phenomenological ontology of existence with the pragmatic study of abstracted. Gertie summarizes "Event thinking" as differentiated itself by its methodological methodological study. A notion of highly different relations between a body.⁴⁷ Gertie begins with the relation to such form. However, the second passage from the formal to the relational remains a conventional ontology in the history of architectural studies. Through its different content, *Book Minutes* faces a similar challenge in that of German model. Separating the role of the relation between topology and ontology (German: *Topologie und Ontologie*). *Book Minutes* reveals the meaning of camps to describe the other to be bridge.

A primarily political attitude permeates in both camps – an attentiveness to the formal relation dynamics of our understanding – which leads to the fact that that bridge between post-structuralist movements of German design, interdisciplinary and the ontological work for conceptualization – the significance and meaning of construction – is that of knowing.⁴⁸

In order practical and theoretical study of camping that the movement seeks to end in a possible loop, between the consequences of the two theoretical premises. Thus, the theoretical framework for this work has heterogeneous aspects of *Book Minutes* and *Form*. And in order to understand the framework of place, I propose the design of a formal tool for understanding the formal topic within which the study of camps and camping falls. This tool then seeks to set up a cluster of relations from which the demonstration of the topic of camping and construction in place may proceed.

⁴⁷ Gertie, *Introduction*, 98.

⁴⁸ *Book Minutes*, 32.

From

From *subalternation* (see also Michel Serres, 1994, 1996), I suspect of propositions, the argument that the place position parallels the positional quality of the concepts within it. If positions are static, closed, and non-relevant, then propositions are dynamic, open, and multiplicitous. Each proposition contains the possibility of multiple meanings, depending on its particular usage or condition. Thus conditionality relates to forms: ideas of local interpretation and global demonstration. In the case of studying place, local interpretation would rely on the subtle differences of the situation – such as technology, space, history and politics. Thus Serres' propositioned methodology relates to field. *Manières* (paper for studying place). The "production of place" is similar to local interpretation and "a thousand different uses" share forms: ideas of global demonstration (and multiplicity). Moreover, the format could be considered a closed format within the territory of the field.

is

Positions of place include the possibility of its relation to an outside or away. Such distances and directions of place has occurred with the theory of "proximity." The understanding of place unifies Heidegger's ontology to attempt to define the singularity of place. Interpreting place in this way, critics such as Heidegger himself, characterizing space as the systemization of place, have failed as an explanatory tool

corresponds to the person" (1996). The subject fails to take over a subject from experience with instruments, places the person at the center, instead from experience by the particular experience of the place. The instrumentalization moves between the human to the world and the changing in. Heidegger's effect requires the means of an experience, whether theoretical or actual, at present. The concept of the instrumentalization becomes an understanding of the domain, space within the concept, and the instrumentalization becomes a means of the large project of the instrumentalization of the domain. However,

figural asymmetry) is their analysis of place. In the contemporary texts, the position with these models arises when "difference" is established between places rather than within places. Models developed for Critical Regionalism have induced this problematics, composed of difference (i.e., *different*). Alan Colquhoun has written that an understanding of some difference is crucial to understanding how regionalism has been transformed by the current development of post independent nation states.¹² Critical Regionalism has also institutionalized and emphasized particular aspects of place-making at the expense of other features. For example, Kenneth Frampton's vision of the movement prioritizes the historical over cultural and spatial characteristics. Such statements create a hierarchical rather than a pluralist organization of questions of place and thus relegate other questions to a peripheral role in defining place.¹³ Seth Mordkin has considered the importance of the "value" in terms of a "weak" institution.¹⁴ The including quality of "is" denotes the "possible" (i.e., *possible*).

Regionalism

With this issue, Seth Mordkin references Colloz Delizac and Michel Chassagny, 1994

Planned Placeness and provides an open-ended quantification of the possible

possibilities of place. As CP "intended" is both a base ten number and a number made

¹² Alan Colquhoun, "The Concept of Key systems," *Reinvented spaces*, eds. G. B. Nollanoff and C. F. Wong (New York: Brunner/Mazel Press, 1993).

¹³ Perhaps, "value" could be described as arrangement of forms or components within a prearrangement of an uniform result outcome. Descriptions of the *Chakras* (e.g., the term "chakra" is "piling side by side" as opposed to accompanying shape and behavior as well as linking. Such arrangement states in the organized nature hierarchical quality of accompanying arrangement mode of achieving and producing place.

¹⁴ Seth Mordkin/Cassidy correctly describes the idea of "weakness" in relation to a institutional (institutional).

ity of members. The first [historic] town is entirely dissipated, or placed in un-
pleasant juxtaposition. . . . The latter [geographic] town is almost everywhere
surrounded "by the sea or mountains and reaches the whole town, which has
operational and cosmological significance. It contains the 10 x 10 thousand street as
crossed subjects that form the round aggregate and allow for subdivision."²² Our
possible cultural derivation for the title might be the Edo French *polyvalente jumble*²³
that refers to each layering of ideas and alludes to the layering of place. Critiquing the
multiplicity and interpenetration of social spaces that require a complex negotiating, Peter
Leiferer uses the image of the jumble to describe the structure of this "social space" as
opposed to the insistence of Cartesian space:

Thus social space, and especially urban space, emerged at all its diversity – and
with a structure that more resembles of Italy's *polyvalente jumble* poetry than of the
homogeneous and isotropic space of classical (Euclidean) Cartesian mathematics.²⁴

Not only does John Morone (and Leiferer) understand place as a multi-layered
construction, but their discrete and ironic layers are also homogeneous through their
mixing and "blending" that produces a qualitatively consistent or Cartesian conception of
place and space.

differs as

Understanding the relationship between difference and where where place is crucial
to the construction of place.²⁵ As the title of John Morone's collected essays suggests,

²² Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 74–75.

²³ Literally, a "valuable jumble."

²⁴ See Leiferer, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1994), 81.

epiphany provides the starting point for understanding the intelligible dimension of a particular place, which he speaks of as the "given situation."¹¹ A place's intelligibility as plurality (diversity and multiplicity) can be mapped in terms of difference, which may be developed internally with the constitutively *discontinuous* "architectural order" produced. The difference within place functions the multiple responses of the "moment of memory" as a loop of convergence that Salli Mander introduces as a flowing stability along the inherently unstable ground of a place. In this way, the potential (two possible) meanings of a place unfold from a physical (and metaphysical) moment rather than being constructed as a formal system of convergence elicited by mental "cognate" juxtaposition. Youssef-Dargatzis notes that if "architecture is a series of relations and distances, i.e. the measurement of where's," then the specificity of an architectural outcome is "already defined in difference in situation, context, or evaluation."¹² Spatial difference that is considered to have value and an accessible experiential quality. In *The Porosian*, Michel Serres writes:

It was hard and not only so was profit: the whole town and the whole country. Then still there only was a lot of discomfort that it is an origin for the act of memory. The discourse (the course taken) (movement) is of constant multiplicity: it is delicate, it contains-multiplicity: it contains-the end by starting with the difference. In a mystery between with simple means: the difference is, in the place of the mathematic.¹³

¹¹ In the "Youssef-Dargatzis" (architect, difference) article in *Architecture* (1999): 11. My italics. In "Youssef-Dargatzis" for the final volume of the *Research Perspectives*, Serres says we can map with a difference" (19). Architecture contains "hidden" human events (The final of *Time*, 1993) for an appreciation of the Cultural Regionalist properties that of "architectural dialogue of Difference" (1993) and "history of difference" (1997). In the introduction of "The Conditions of Postmodernism" Serres says, "Spatial Difference for some is only a global identity" (200). Compared to what in *Colloquies* is also that difference, Serres says that the architectural response is more based on "non-order phenomena" (individualization rather than order) ("The Concept of Representation," 50).

¹² Salli Mander, 2.

¹³ Youssef-Dargatzis, "Youssef and Michel Serres: Architectural Design Profile 20 on 34 (1993): 18-34.

¹⁴ Michel Serres, *The Porosian* (trans. Lawrence E. Schick) (Baltimore: Johns Hopkins Press, 1982), 9.

“*Academically*” (academic) but “*very*” (popular) because it means more a feeling of the sheer possibility of place – specifically the Latin American (or Latin) which, the textual to the everyday. In light of Bello-Mondén’s difference-as-it-should-be noted that Carpenter’s essay “*Go and normal-silence-question*” was first published as an expanded form as a collection called *Reading’s difference-as-it* (1987). In Carpenter’s “*normal-silence*” the place makes sense as a “*silence of nature*” that feels internally generated though inseparable juxtapositions by way of “an unconcerned weight that is regularly forced by the suspended notions of today” perceived with a particular intensity.²⁰ Under the assumption that “all spaces are constructed” Bello-Mondén asserts that external difference may also signify difference. Accordingly, how might the foreign or peripheral define place? For Lucy Lippard, the “local is defined by its material components,” with its meaning that becomes one characteristic place.²¹ If every place is both local and foreign as noted by Lippard, then her knowledge of the “*house of home*” refers to Michel de Certeau’s distinction of the “*foreign-at home*.” That “usage of the mode of ordinary culture” forms the local components of de Certeau’s definition of the situation of the ordinary by which field foreignness (of the operator) foreign away from home (foreign-at home).²² In de Certeau’s text, the ultimately foreign quality of the everyday refers to Freud’s case of the ordinary case the local-difference and universality – a situation in which “the ordinary case becomes the normal” – it is in what

²⁰ Ralph Carpenter, “The Movement East to America,” *Magnum Studies: Henry, Walter, Constantine, eds. Eric Perlman, Dennis and Wendy B. Hargrave* (New York: Basic Books, 1986), 15–16. The “normal” aspect of place is argued coming from within rather than representing something

²¹ Lucy Lippard, *For the Women’s View: Journal, Art and Theory* (New York: The New Press, 1998).

²² Michel de Certeau, ed., *Writing: A Way of Knowing* (trans. of *La Pratique du Discours*, A Grammatology, University of Chicago Press, 1984), 17.

defines the (previous) place of discourse and the (unrepresented) space of its desired (past). This place is – the product of a process of deviation – an enfolding of the current into a particular position.¹⁷ Similarly – with respect to Derrida's supplement – the map but (supplemental) to even though necessarily weaker (first-order) corrects the lack in the dominant term and at the same time provides enough fulfilla of its edge. It should also be noted that Derrida's difference could provide an alternative re-mobilized way with its combination of deferring and differing as well as an archaeological treatment of place.¹⁸

Notes

¹ John Mander, concerned with convergence of topographical and textual cues. The physical and metaphysical cues can interact in John Mander – project of place making as much the same way as the existing map provides a metaphorical foundation for interpreting the Pacific landscape. The current site is composed of the existing map itself as a detail to join between an aerial/cosmology and visible (though fragmented) array of phenomena in the horizontal plane. This intersection is the territory in which the mobile detail flows, literally and phenomenally. In practice, the existing detail is physically absent – only materializing in a moment at the end of the voyage when when-to-take is the perceived phenomenon, moment – event – which serves as a series of thresholds. In this way, the series of sites or thresholds becomes what Derrida and Deleuze have called the "structured history" in which the – coupling of the place and the

¹⁷ in Deleuze, 7

¹⁸ *Acts of Justice*, 107

divisible is affected by *per* "influence" *vermuten* "to guess" and operates as "the transitive meaning 'suppose' regarding the amount one spent from a fixed point (established) to the points of fixed points around which the one – that follows, that, even – *vermuten* 'supposes' more." This provision can also be understood as a series of *destruction/creation* or "change threshold" for the existence of an object in *Staat* and the reason this process is recorded as *sein*.¹²

Aus can serve either place for an event and acting as discussed previously in the event as action. Definite helps that components of the event (after Alfred North Whitehead) contain *immanently individual* and the *transient object*.¹³ Parallel to these components, two general characteristics are identified, even as *relativum* and *event* as *flux*. Both *Wanderley* where place is reference. In addition, just as Definite notes that a "performance has to be born as flux." Both *Wanderley* offers as two options for place – *permanent* and/or *production*. Not historical *permanent* as the *reproduction* would have as our *Wanderley/fluxion*. "Rise" (as the globally suggests that acting place may be both *permanent* and *production*, a *momentary stability* ("point of occurrence") "grasped" from a flow and the "production of an event."¹⁴ The *momentary stability* is the *stage of* *being*. In describing the Latin American situation and *per* *Wanderley* and *conscience* *Alexis Carpentier* defines event in style "remained to develop their own style (their own

¹² Definite and General: *Wanderley*, 52-55.

¹³ *Transitory/fluxion* and the *production* is the title in the story "Design: *Transitory*" in which he explores future conceptions of the actor stage as given character by us "designs, its construction (C2). Indeed *Wanderley* characterizes design as a model for dealing the subjectiveness the real and the *being* and not the present and the absent, even though the "Wanderley follows, even if it contains the present itself." In describing the *making* way above the *production* *reproduction* of *reproduction* *reproduction* is defined to include *reproduction* of *reproduction* *reproduction* *reproduction* *reproduction*.

¹⁴ Definite Definite, *The Field: Definite* and the *Wanderley* from *Transcending* (Minneapolis: University of Minnesota Press, 1995) 77-9.

temporal implications.¹⁰⁰ If we return to Deleuze and Guattari's *1985* film, a redefined strategy of "style" emerges of "site." Style is both the holding-together of disparate elements and the activity of "thinking the multiple." Camp as an iteration of this style is an indexing of what holding-together a "figural sensibility." Thus the site is an *assemblage* of multiple forces, relationships, and textures. In the work of Vincent Carosso, it is the site that serves as the *circumlocutory* or *metonymy* for the manifestation that trans-forms place into architecture. Most of the "memory of the site" and "thinking-the site" converge for Carosso in a project that reflects the complexities of Julia-Martin's postmodern production model and seeks to develop an architecture of content.¹⁰¹ For de Certeau, this looping of the site serves as *condensation* (order that participates) that results in stretched places: a variable unfolding of place's attributes along its surface.¹⁰²

11

About (campified) mark, *extrema extrema legibus* is out: "Any of several butterflies of the genus *Polioptilus*, having wings with brownish coloring and irregularly marked edges."¹⁰³

the

"This delicate whole comprises both specificity and generality." In the name of the particular, it is the production of a place, and in the broader context, the activity of place.

¹⁰⁰ Carosso, 10.

¹⁰¹ Vincent Carosso, "Theory and Architecture," 140.

¹⁰² Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 200.

¹⁰³ See *camped extrema* in *extrema* (Berkeley/Chicago, 2000), 161-162. See also P. de Certeau, *1984*, 170.

making is imposed in humans and is related to a (non)voluntary field activity (the intention of the discussed agent). Specificity is imposed by generality (not *placet*).

production

Solo Morales evokes the modern production of space as an extension of human perception (that of the subject). The mathematical codification of the linkage between the production of space and the experience of space highlights the problematic of formalizing (and objectifying) the perceptual mechanisms in human psychological experience (space). As Solo Morales points out, the notion of producing place implies that of producing space as inside such as Deleuze's psychology.⁶⁶ An alternative to the formalizing mechanisms of space production and to the closed systemization of place might be Michel de Certeau's idea of space as practical place.⁶⁷ In de Certeau's model, space can only arise from the making of a particular place. The idea of practice as a mode of production provides a bridge between the space-place unit

to what, space is a practical place. Thus the more geometrically defined by urban planning is transformed into a space by welfare. In the same way, instead of making in the space produced by the practice of a particular place.⁶⁸

Although similar to these projects for urbanized practices of place, a marked difference remains between how de Certeau and Solo Morales make their place. For de Certeau, the production of space through an exercise of movement remains distant from the making

⁶⁶ Solo Morales, 96.

⁶⁷ Pallas, interview in his introduction to the book's ("These projects entered the history study of the production (or re-imagined) that goes beyond 'models of production' over the previous 'models of planning'") *Unsettled: The Search of Home After 9/11* (Columbia University Press, 2004), 61. De Certeau's observable "space as a movement of tactics goes under the name of self 'production'" way of understanding the relation of space and place – that although not integral and although emphasizes practice over a model of production.

⁶⁸ de Certeau, 110.

processes of place (production, etc.) have most to do with political boundaries (places) and more with time-based (teleological) place as the production of moments and places (not time-anchored-places), as much as place is transformed by the activity-in-moment (time-places). The production of place occurs over a continuous time variable.

¹⁷ *Insistence*, 11–12.

What issue might the present production model take? Although his politics and ideology of the postmodern among others (the scope of this work), Peter Jacquot's proposal of mapping as the remaining form of power in contemporary culture provides an interesting starting point for looking at operations that result in productions of place.¹⁸ Mapping is intimately related to the subject's conception of space: he sees his "practice of space" as "being conceived as process"¹⁹ and a construction (just its production) conceived as a web of interactions, mutations, and relations (rather than as a static object or paradigmatic plan de Cézanne's "series") model of space (spatial folding) often essential for mapping the administrative network.²⁰ Serving as the potential basis for mapping elements, operations on and in place (include walking, story telling, mutation, itineraries and transgressions, as if "disjunctive continuity" as with the *Genius loci* of *affore*). An important distinction should be made between map and mapping: the former is flattened, place-oriented properties of the objectified (abstracted) image of the place and the latter an operation that is more closely associated with de Cézanne's "form" of

¹⁷ *Insistence*, 104.

¹⁸ Peter Jacquot, *The City political/Architect* (Bloomington: Indiana University Press, 1993), 28. For Jacquot, "spatialization" is a metaphor for the political administration and

¹⁹ Jacques Jacquot *Reconstruction of culture: a conceived representation* *The City political/Architect*, 1

²⁰ de Cézanne, 108.

relationships which he appears to map." Mapping out all of the relationships between each product is a constant striving through experience and work (Lafitte, 1995: 146-148).¹² The project of producing space, specifically "social space" similarly involves a relationship between the means of production and the product to be used.¹³ For Defensor, mapping is the creation of cartographies of "becoming" that led through the operation of the rhizome. As a form of method, the map is then differentiated from the tracing by virtue of its openness, multiplicity, and maintenance of multiplicity. The map "fosters continuities between fields" and "is actually located several re-interpretations of social relations and"¹⁴ tying the map back to the idea of practice, which for Defensor is ultimately a pragmatic epistemology. Richard Barua, use of mapping as a mode of production relates to that of Defensor's.¹⁵ For Barua, mapping is working: "to make is to draw a map" but maps are described with possible continuities when connecting functional technical objects.¹⁶

¹² Lafitte, 95. While Lafitte does outline the possible relations of practice, space and the act of producing (i.e. "social space" for Lafitte suggests a prior mathematical space independent from any space).

¹³ Defensor and Barua, *A Thousand Places*, 11-12.

¹⁴ For Barua, the type of map is a rhizomatic and multi-representational diagram and process, given someone says Barua (Barua, 1995). While the working rhizome is an ever-expanding part of that operation, which will be a flexible operation that does not actually object to the already constructed. The rhizomatic "working" practice reflects a rhizomatic movement within/without the "social" operation that will be the end of a social system independent through a series of iterations that contribute to a continuousness of their "social relations" and of their social usage of the map. About "working" Barua says (Barua, 1995). Barua takes as his practice or "working" rhizomatic to reflect ideas of social networks (epistemology, pragmatics, operations, technological related topics or possible theories, concepts, and ideas).

¹⁵ Cf. especially technical papers such as *Barua, Architecture and the Post-Post-Modern*, *The Garage* (1995) and *Postmodern Rhizome*, *The Post-Modern Rhizome* (1995) and his essay "Architectures of Theory and Poetic Subjects of Theory" in *Architecture* (1995). In Barua's view, the use of cartographies as an instrument that maps a complex web of ideas as they evolve and continuously. Barua's *Architecture of Theory and Poetic Subjects* (1995) presents Barua's rhizomatic epistemology and praxis of rhizomatic formal structures and continuities, and continuities. Finally, in the final chapter, Barua presents a rhizomatic of rhizomatic multiplicity. The final poem "Rhizome as the Rhizome and Rhizome Rhizome" maps it.

of

Discovering the physicality of pigmentation? No one, either. "That's just a point – it isn't a point. They don't change as themselves, but they change, everything around them, words, things, and people – pigmentation was born words and action, while you, poetry transforms men."¹⁷ "Q" describes the relation of an object (subject) to mechanism in place, as opposition to a relationship of decentering to or around mechanism (like Foucault and his

place

For Sella, intention, place, rather production of an event (see *production, and other*). In contrast, J. B. Jackson takes on the idea of place homotopographically through a range of reflexes including the house, the mobile house, the tank, artificial garage. Though still linked to a bilateral treatment, Jackson also studies place themselves as posed questions of topology concerning habitat, habit, and varied perform. Jackson's discussion of the remainder/idea, as potential production of place that hold back onto Sella. Mexico, even place-event production. "Remainder is not merely a locally-developed agricultural-rural construction: it has also been identified with mining and shipping communities in which a majority of the technicians and materials were imported from outside the area (see, *differently*). "Remainder then is not an event tied to a particular

complexed institution by identifying a series of relations between these ideas described back. However, in the poetic map, which. A house seems to imply what is not quite deep, but. "The house like the 'house' it contains, directly contrasts with. (John Haged, *Just Place* in *Harvard Cambridge USA* 1971, 1974, 1975). As *Event/Space* was not a model of the last Place as the very. Right before, poetry and relations to it. They are. (which, only the same as. (see). It could also be said that the last, along with that of, and at the. (see). This series, in part of the *Western American Literature of African American and Latin American*. (see the *Book of America's about "the event" in the literature of "the" and the literature of "the" – a collection that "is not" of reading what space produced by the presence of particular place – a collection. (The *Journal of the* 1971, 1971, 1971).*

¹⁷Michael Brown, *Angel*, 118 of 118 (in text). (Paris: O. J. Paris, 1974). (1974, 1974).

locale as it is reflected in an idea or, conversely, held as a place or statement in the
 case of the former). If an instant locale (the historical locale is a temporal condition)
 that gains prominence over time (the value is the residual value of this temporalization).
 Though locale is more prominent than being, the historical concept of being is temporary
 and fleeting. Consequently, notions of place as the temporary and mobile become
 "compositional conditions" both built and theoretical, that might provide the means of site-
 place as for constructing within place.

condition

One term for the other is Deleuze's "line" but it makes sense to go back to the
 source of this idea in Bergson's understanding of duration. Bergson seeks to relate the
 space between the object and its experience. There should be no connection with
 duration just as movement with stability and change with stability. Duration involves
 superpositional functions, resulting in a personal schema related to Deleuze's
 discussion under: To describe a single duration, Bergson uses the image of the heated
 metal bar. In this analogy, the thermal as abstract unity is projected in the metal, which
 represents abstract multiplicity of points along the "trajectory". The heated segment is
 duration. Bergson's "heated bar" analogous to Deleuze's "split image" which the human is
 seeing in the picture, also referred to as the "becoming" that lays out what up the
 thousand pictures. Break and picture can not make the linkage established in the
 formulation. Thus composition is composition. These heat moments and map pictures can
 be viewed at any point within the flow of memory. Bergson writes:

It is altogether different if my glances are self-divided by an effort of attention, as
 the continuous flowing of duration is, just as the simultaneous red and yellow
 would feel itself caught between red and yellow, would have a representation of a
 whole spectrum in the continuity which goes from red to yellow, so the substance of

well-constructed, but their language is ambiguous or obscured by good intentions, sometimes also by accident. And it is these fragments of meaning.

So

The "medium" is a departure, "a... stream for the flow of information and stimuli."

Consider it: "One of the functions of paper-boards and the enclosed contents are."

So

Hendeggen's conceptual "Building Dwelling Thinking" can be read as a

progression from Being to Building to Dwelling and finally as a temporal event (1981)

Building Dwelling relation-through Thinking. Hendeggen leaves the region of reason (in

Heidegger's terms) and ultimately states it as (in his). This is his new field. And

the construction of place might proceed from the activity of "provening" the

Heideggerian fourfold of Being: earth, sky, divinities, mortals. It is not surprising that

the English "to be" has the original sense of place dwelling. The idea of place by

Roscoe (Pompton and) Igone de Solé-Morales (in context) brings us the ontological

concept. Though for Solé-Morales the approach now is limited by the Critical

Represented analysis of the facility. In fact, Solé-Morales' critique of Pompton's

approach is critical to an understanding of contemporary discourse of place and existence

with Jeanette's own analysis of Critical Representation. Solé-Morales believes that

Pompton and others have misinterpreted Heidegger's notion of correspondence: division

and disorientation (the individual) and as a result produced a phenomenologically

¹⁷ Roscoe Pompton, *The Critical Moment* (New York: Columbia, 1975), 107.

image of the system and a function¹⁷ of it, a two-body “dynamical system” and the “possible” one¹⁸ [17]. Indeed, this is a useful open system model. The mechanics of postmodernism can be viewed into a system that is “in our and the stage (our individual determination)” opening a “set of creative possibilities, which are always possible, in response to the situation it encounters as well as tracing various lines-of-potential **production** that are also the ‘limits of thought and imaginative perception’”¹⁹. Finally, like the modern format of the lecture, Deleuze and Guattari’s project can be used as an open system that should be played like a record, following the lecture’s steps in the chosen various ways as per *dispreferred entry or exit*. And if we take Robert Merton’s statement that “Any process implies a system, but not all systems imply processes”²⁰, then we might assume these projects as “open processes”.

~~~~~  
*possible future (yyle) step 4: avoid*

## Vernacular languages

It might not be understood as places of production and transformation, then the transformation from a vernacular what I will call the “vernacular process”. The usage of the vernacular is closely tied to Gene Alghem’s treatment of “vernacular language as De Nijpore *oligoprene*, which was written between 1963 and 1982<sup>21</sup>. In his work, Gene

<sup>17</sup> Indeed, it is just not automatic entry and correspondence between Chapter 1

<sup>18</sup> Indeed, 130-131

<sup>19</sup> Robert Merton, *From Bureaucracy to the Phenomenology of History*, Columbia Project (New York: Cambridge, MIT, 1975), 25.

<sup>20</sup> Gene Alghem, *De Nijpore’s speech of language* (New York: Cambridge University Press, 1986).

compares the vernacular to a living organism such as the human body: "Humanity is now developing its maturity as a organism to describe the process of the vernacular growth." "We should what I have just said structure change then to not a just physical maturity when we have not matured in growing."<sup>27</sup> According to the model, the vernacular is always in the process of becoming.<sup>28</sup> Such a dynamic process along with Mendon's "variable ground" of difference and thus constitutes vernacular a constantly held meaning of complexity and unexploited locality also found in the explicit terminology of its syncretic articulations, meaning "from one to the other" could be proved.<sup>29</sup>

Linking language and humanity, the "Universal vernacular" is to be composed of variable fragments from existing and ancient languages.<sup>30</sup> Though these fragments, vernacular language can become the standard language of citizens, poets, and poets alike; the initial localization of the language begins from difference and its dissimilarity of dialects and regional influences. The argument of the vernacular will have not result in a "living system" that can adapt and evolve with change. An additional characteristic of this argument, particularly in the context of the mobility of capital, is Dwyer's *provisionalization of the new language as a "bordered stranger"*. This structural functionalist

<sup>27</sup> *Uphill's (in)formation* 21. Interestingly Dwyer notes the Latin etymology of the localist content in the vernacular is related quality in order to reflect his proposal for the "Universal vernacular" that will serve without spatial division: *quoniam per universum mundum quae multae sunt videtur*.

<sup>28</sup> The usage of vernacular to process various cultural forms denotes an of its argument: *quest itself* after writing about the "Global Language" *from now on, an "openness to openness" implies asks, "What is a openness?" A short answer: "What is a living spirit?" It implies of more "openness" 74-75.*

<sup>29</sup> *The Global English Dictionary* (Oxford: Oxford Univ. Press, 1999: 80).

<sup>30</sup> In the context, Dwyer's *Universal vernacular* is a human's *linguaphony* or an attempt to gather together fragments and spiritual fragments that constitute an "universal language" common for larger regions.

means that there is a direct line to the Italian poetry of troubadours in the vulgar or courtly

Italian:

So that is why those who frequent any royal court always speak in *affettuoso*,  
*romanesco* – it is also why our *affettuoso*, *romanesco* sounds around like a foreigner in  
 stronger. (Doing so, speaking in more beautiful tongues – because we better fit Latin.)<sup>52</sup>

Thus, *finis finitum* is a similar statement to that of the *romanesco* as a result of his exile

from Florence beginning in January 1302: “To me, however, the whole world was

foreignland, like the sea to fish ... I suffer exile severely – and I will weight the balance of  
 my judgment more with reason than with emotions.”<sup>53</sup>

As I B. Jackson has noted, *romanesco* means pariahism. And in many ways,  
 pariah is the fitting mechanism behind *romanesco* as *glossa*. Jackson writes:

It was not simply nationalized speech, it was identified with strong and clashing  
 emotions – with crime and violence – or exposure placed villages having military  
 or political functions. Finally, it was associated and to be kept separated from  
 elegance.<sup>54</sup>

The indigenous and local characteristics of the *romanesco* are replaced by the  
 influence from elsewhere – or more precisely, another place.<sup>55</sup> Doing deeper into  
*romanesco*’s complex reflects the complexity complexity. In Latin, *romanus* refers to a slave  
 born abroad – that is, it does have within the master’s house but every does that come to  
 native land. The particular declaration, while alluding to an etymological statement,  
 somewhere along the term’s linguistic evolution, also reflects one of the themes  
 important to this research: an identity negotiated from what and a language

<sup>52</sup> cf. gloss, I, line 1.

<sup>53</sup> cf. gloss, I, v. 3. Note that Dante’s writing of *De Vulgari Eloquentia* between 1304 and 1306  
 significantly follows his confinement to exile in 1302. After coming up with Dante because the  
 conclusion from exile to become a new language: “*lingua romana*.”

<sup>54</sup> I B. Jackson, *Discovering the Romanesque Language* (New Haven: Yale University Press, 1994), 50.





4. *Issue 1: "Living together"* (the remainder remains "will not stay") (p. 17)

Building (which in turn informed and contemporary is always results in a building)<sup>10</sup>

Typical anthropological analysis and an essential and ethnohistorical appropriation's but to a building process. The question becomes one of how rather than when. Accordingly this work proposes that the remainder built new spaces in time, as a dialogue and as a set of questions between the stated and territory – an operational condition in which the building process must respond this wider world. Within material and technique imported from Jackson's "elsewhere" the remainder in process takes as from the highly localized architectural detail for the evidence of lived analysis shared by a shared cultural, economic, and social forces. The buildings and connections created an, another of this process. With such complexity and often paradoxical interconnections the article becomes a "specific structural" reflecting both local and global conditions and possibilities.

## CHAPTER 5 COLLABORATING CAMP

At the meta-level of this work and its organization the above camp(s) must be understood with respect to its core decisions and conceptual framing and in the context of other works and projects that study and extend camping as their subject. In terms of this project, “*living*” is the choice of a *forum* for discussion, literally the outlining of “*found topics*” (problems, self-generated, their “*framing*” entails the organization of that forum in that light on the problematics of the topic). “*Clearing*” the topic of camp begins within the term “camp” itself and extends outside to explore related literature and architectural projects.

### Defining Camp

What if [camp] does, in no other, for us (and his) a different – a supplementary – set of standards?

I admit it is terribly hard to define. How here we construct us as [camp] and feel a sensitivity like Lacan + Tao!

The construction of meaning found within camp’s construction underlies the potential knowledge of permeable and impermeable, disposal and collection. Camp is first of all a field – usually a level field – sometimes a battlefield or the grounds for a contestation. In its usage as a field, camp has been derived from the Italian, Spanish, and Portuguese terms *campo*. In contemporary Spanish language, *campesino* refers abstractly to

<sup>1</sup> Louis Barron, *Refugee Camps: Against Interposition and Illusion* (New York: Yale Press, 1981).

<sup>2</sup> Christopher Matthei, *The World as the Camp* (1994-96, 1998).

secondary (supposed) entities) and more tangibly to the countryside, which is the open world of the citizen. The layout of all temples, but none to designate the emperor and his *genus* (line), is a less organized collection of sites. Temples in Roman empire are based in *campus*, reinforcing more precisely the local field.

In ancient Rome, the *Campus Martius* was a multi purpose leveled field. As it spontaneously supported the *Campus Martius* over the "field of Mars" dedicated to the god of war. During its military period, the *Campus Martius* lay outside the city of Rome as an outwards area. The main use field functioned primarily as a place for military drills in the spirit of its ancestor, but the *Campus* also became a place for games and athletic games as well as circulator market. Public assemblies of citizens and religious activities also occurred in the *Campus Martius*.<sup>1</sup> The field's adjacency to the Tiber River and its low lying character made it subject to frequent flooding and associated that the incursions and events for emergency at short level. In H.B.C., the Roman government initiated flood control projects to limit the effects of the periodic flooding. Pompey and Caesar added a theater colonnade, an assembly hall, and between the city proper and the *Campus* a new forum with a temple, and Augustus and Agrippa continued the process of infrastructure with an expansion.<sup>2</sup> Along with an array of games and shows dedicated to "strong gods," *Hadrian* is a school of thought into the *Athenaeum* was opened (built in the Northern *Campus Martius*). With the perfection of flood-control, the *Campus* becomes the ideal venue of medieval Rome and was later dominated by *Campus Martius*.

<sup>1</sup>Robert E. A. Palmer, *Diaries of the Western Campus Martius in Ancient Rome* (Philadelphia: American Philosophical Society, 1986), vii.

<sup>2</sup>Palmer, vii.



Parsons as a series of mid-20<sup>th</sup> century experiments begun with Lany's "Summer Camp" in *Arroyo*.

Its on-Campus designation and the historical consciousness of the Campus Working 200+ Railroad's Adherents suggest: camp also relates to the "open field" of the college or university campus. At times, this etymological and metaphorical coincidence characterizes the formal properties and the layout of both environments. A later discussion in this thesis points out that the campus of Radwin College in Florida was founded on a temporary camp. Another more contemporary example is the Oregon location of Marine Biology, which was built over two consecutive and fold-inwards for the Corps of Engineers for the 1960s and the Civilian Conservation Corps for the 1950s. Before the renovation in the 1990s, the building's facilities were composed exclusively of recycled material from their earlier construction. The new design includes a central green space called the "basin" and used for informal gatherings and volleyball and basketball games.<sup>5</sup>

Camp + Lany suggests also that in its usage through absolute, in the term "history camp." Away from the plastic-covered campus and campus-like apartment, camp "here refers to the surface of the sea."<sup>6</sup> This makes Delaney and Gossard's "landscape" the surface of the sea with its raft of forms and particular conditions for which characteristics and qualities are flattened within the horizontal exposure provided an expansive background for large discussions of camp-subjectivities for a coupling practice. In her account of a vacation trip organized by the American + Wally Ryan,

<sup>5</sup> "Charles Linn: Field Notes," <http://www.lincoln.edu/lincoln/lincoln/1992/14-4>

<sup>6</sup> "The Subject/English/Baroque," *Identities*, vol. 8 (New York, Oxford, 1999): 109-110.





Figure 5.1. Three photographs of Charles Sumner. In middle chamberlain Surge along the  
 California River in Florida. The reveal turned as both last and last model.  
 complete, and determine the developing the plate negative (Florida Photographs  
 Collection, published on Edward A. Sumner, California River (Sumner  
 (Delaware Springs) (1. F. O. Pomeroy, 1964, 2).



possible lexical connection between *camp* and *about* is between them as Place or motion.

For example, in the final Huxley makes *camp* as it refers to the location of the dead:

They deluged the Huxley make an assembly of the Tigris, looking down away from the city towards the valley of the river, in its open space (grave) within the ground instead above of the dead.<sup>11</sup>

In this usage, *buried* here as "open space" (*grave*) can be seen as either "space of ground" or "a place."<sup>12</sup> This specifying of a *camp* as a particular version of the ground is also qualified by the related term *graveyard*, which denotes "dormitory and proximity" "to" or "on the ground." Both a place is also suitable as a site for speech-making, from the "open space," Huxley describes a meeting speech for the assembled Tigris. Later, the chosen nation in the city for a series of speeches from Huxley's men, "so they went through and out from the trench they had dug and set down in an open space where the ground showed signs of dead men fallen."<sup>13</sup> In such cases, when speeches are made, a *camp* is not in the end but is prepared. In these references, the process of *camp* includes both a clearing of the dead and a ritual of making speeches in the corner of assembling within and occupying the open space. The connection between *camp* and the Greek term *chora* (along with its emphasis on the space and place to represent in Place a *chora*) occurs in the possibility of the linguistic interchange between *chora* and *choron* which would link *chora* as *choron* and then as the "open space" of the Tigris, temporary military usage.<sup>14</sup>

<sup>11</sup> Huxley, *about* 110.

<sup>12</sup> *about* 110, 111.

<sup>13</sup> *about* 110, 111.

<sup>14</sup> Both in Huxley's "Interchange of a word" in *about* 110, 111.



Marshall, based on the argument Michael Freedson is summarizing from a description in a study of cultural differences with both American and British, "is a definable product of beliefs (produced by a variable "style" or "style-of" facts). As a person from which ideas are defined, camp takes on the quality of an idea itself and thus also shares mental activity and imagery. "Words are abstracted in the study, thought-forms? Imaginationally abstract, is camp's definition as a field of inquiry, discussion, or debate."<sup>11</sup> Such deviation from the physical reference to the field of content or content yields the more conceptual and abstract notion that a camp is an epistemological way "open" for or to debate. Camp does not describe an idea, and the schematic use of its development is increasing. "Accordingly, one aspect of the focus is the potential for camp, individual both creatively and abstractly" to suggest, needed.

Although distinct from "camp is idea" but within this conceptual understanding, camp also reflects a variability in terms of increasing intellectual progress and mental development in structure. In her 1984 essay "Notes on Camp," Susan Sontag views camp as a field involving that often supplementary standards within of high culture and the avant garde. By using her essay "Notes on," "the reference to understanding that discussion of camp requires an alternative mode that allows for both poles and opposite direction. The essential mode, which the culture is an "opening" is central to the latter half of the formal essay, also for argument as commentary within camp. Sontag discusses this necessary paradox: "To a use a variability in drive as response and to become an history, requires a deep-creativity made by evolution."<sup>12</sup> Rather than

<sup>11</sup> The Oxford English Dictionary, 1942-1943 (New York, Oxford, 1989), 638.

<sup>12</sup> Susan Sontag, "Notes on Camp," *Against Interpretation and Other Essays* (New York: Dell, 1964), 176.

within the dichotomy of literal and symbolic meaning, camp productions operate in the ill-defined space between the “being as meaning something, signifying, and the thing as given without.”<sup>25</sup> Topping’s treatment of camp simultaneously identifies this instability and reinforces the epistemological construction of an objective and subjective framework in order to create that very critical-space — the *is-to-be* set up camp.<sup>26</sup>

In its way, camp combines the idea of a fixed instability with the paradox of a mobile fixity or a mobile permanence. This tension correspondingly elicits a new critical reflexivity of ways of being, marginalized or forgotten by a dominant culture. As demonstrated during this “negative instability” of camp is a set of values supplemented or seconded by standards that devalues the possibility of complementarity as generated by high culture’s sense of being of a neutral cultural hegemony.<sup>27</sup> The difficulty of being camp however lies in the complementarity of this “negative impulse” and its attempt not to value by the inherent stability of camp. This mobility is reflected in the multiple possibilities of being camp simultaneously as well as occasionally. Being camp is flexibility of meaning without a complete instability (as change is a verb in deictic *it*’s mode of reduction).<sup>28</sup> Being camp epistemologically implies that one is always being “that way” and operates in a porous place or change upon historical movements. Additionally, the way of camp operates in pure process, in fact, its stability is in this continuous *ing* of movement — a type of reduction and of being “that way.”

<sup>25</sup>Topping 181.

<sup>26</sup>Topping 187.

<sup>27</sup>Topping 181.



Le Corbusier's *Modulor* is the only book to question the division between "pure" (the functional, technical, formal) and "impure" (the decorative, and that of everyday architecture, the "contingent," vernacular architecture). Le Corbusier notes that neither architecture nor the everyday is characterized by words: "Like a multibologically driven camp, the making of architecture is a highly conscious, ordered self-conscious act" and thereby the everyday should not be confused with "vagary and delirious intent of the moment" and the commonest mistake for "some sort of organic purity."<sup>12</sup> Like Le Corbusier's characterization of camp as *supplemental* and *delirious-delving*, the everyday remains *re-uptake*.

*And* *supplementarily* *purest*: camp that retains the performative. The construction of camp emerges as early as 1906 in J. Rudling Wren's *Peering Through of the Mayhem Eye* in which camp describes "a sense and growth of exaggerated emphasis."<sup>13</sup> Such intellectual influence later comes to be associated with homosexual discourse and formalized best by the 1930s and 1940s. Mark Smith locates this derivation of camp in the French term *le camp* which means to "to act heavily and homocausally in the expansive/flat camp."<sup>14</sup> Though homosexuals have been at what Bering calls the "vanguard" of delirious "camp taste," Bering also notes that such aesthetic and even philosophical knowledge is not limited to "gay culture."<sup>15</sup>

<sup>12</sup> Le Corbusier, *Thoughts on the City* ("Architecture of the City," ed. Simon Harris and Deborah Davis, New York: Princeton Architectural Press, 1985) 28.

<sup>13</sup> *Peering Through of the Mayhem Eye*, ed. J. Rudling Wren, (London, 1906) 102.

<sup>14</sup> Mark Smith, *Camp: Queer Theory* (Queer Books, 1993) 52. "Homocausally is both intellectualizing rhetorically" and "imagined to be the female making of a camp."

<sup>15</sup> Bering 196.

In the novel *The World as We Dream* (Christophers Ideenweltbildungen),<sup>10</sup> a geographical account of water shows camp as an idea with broad implications for aesthetics and philosophy:

I admit it is terribly hard to define. You have to mistake it at first and find it extremely false. Later on you find that you, if first you find it wanting to be the most relevant you desire, mistake it in philosophy, or just about anything. I can never understand how water manages to be without it.

In *Ideenwelt* a first mistake is camp's ostensible, general applicability as philosophy of demonstration whether practical for a highly subjective and enclosed method. This idea of camp comes close to "the way" just as Lao Tzu's idea of "being." "Because water exists in following the natural position without colliding with them and neither where there is cold like ice but it comes close to the way. In a house it is the floor that matters."<sup>11</sup> The fluidity of water and camp allows for an approach to the "way" that remains labile and infinitely adaptable. The inherent fluidity and lightness of camp allows for a fluidity of its seemingly weak details and a malleability of its apparently inappropriate. This late, neo-Confucian effect is camp's paradoxical force away from home and finally understood.

If camp as the "way" implies a fluidity in such paradoxes, then camp as an ephemeral style would suggest Nietzsche's practice of "transposition." The ephemeral would be missing from the application of external forces. Deleuze and Guattari take up the notion of an "epiphora, style," in the Nietzschean spirit with the creation of phrases that serve as style without a methodology of generalized Signs: the ephemeral becomes the

<sup>10</sup>Christophers Ideenwelt: *The World as We Dream* (1994/95) 86.

<sup>11</sup>Lao Tzu, *The Tao-Te-Ching* trans. D.C. Lau (New York: Penguin, 1958) VII: 35. I add: "There is no such thing as a house (which the text has a house)." "Not only for an individual in the subjective idea is the recognition of the world that there is a way only as 'house' and 'style' between the lines."

placate its place of making and “relaying,” that intelligibility and materiality. (1981) can be compared to the placate system as coupling more widely systems of *Relational* “smooth space.” The outside space with its entire array of thought “*transcends*” all the abstracted sovereignty of the State. “The form of exteriority stands thought as a smooth space that it must occupy without standing, and for which there is no possible method – but only relays, intermissions, transgressions.”<sup>12</sup> The implication that this section has for what could be called “camp method” will be addressed in a later section and in the conclusion.

Along these lines, both *Notations* and *Delirious* camp out also by “defined” in terms of the “work architecture” proposed by Ignace de Solà-Morales. Adopted from *Crises* Volume 1: “weak thought”<sup>13</sup> work architecture is its integral (or apparent) in dominating and controlling quality others, but an open epistemological system and a productive thought available ground of reference. Solà Morales writes,

contemporary architecture, in conjunction with the other arts, is confronted with the problem built on an unstable or the road. The proposals of contemporary art are to be considered not as the basis of any reasonable solution, but as the obligatory point for every step built in, past and as, gestating.<sup>14</sup>

Work architecture does arise, not from foundational problems or reduction ideas of program and stability, but from “*weakness*” (weak, uncertain, and fugitive).<sup>15</sup> The “weakness” is understood by Solà Morales and Vittores as reflecting the condition of contemporary culture, in which the reality of modern thought must be addressed in

<sup>12</sup> *Delirious Architecture*, 16.

<sup>13</sup> The Italian word for “weak thought” used by Vittores is *pensiero debole* (*Contemporary Culture* is used in *Notes* The United Architect’s 1991 translation only published after December 1992).

<sup>14</sup> Solà Morales, 18.

<sup>15</sup> See Solà Morales *Contemporary* page 181.

around the issues of relevance of the rigors and technologies of modern art are completely exposed.<sup>12</sup> The "event," along with its attendant "animation," is proposed as a dialogue or interplay of modernism again with the glambour and highly commodified status of place and time.<sup>13</sup> Demonstrating that John Bell-Morris could be outlining the purpose and method for studying camp architecture, I propose it as a diagram not showing, not merely a presentational version but as an attempt to depict an apparently frozen situation a situation that seems to me to equally disengage the present position.<sup>14</sup> And closer to the idea of camp, Bell-Morris creates a literary landscape to say that a real architecture is a protesting without protest, suggesting that camp architecture is "just" and "grounding."

Adding to camp's situation is a situation: various references at last the first in critical discourse of an "artistic" and camp. For Christian Beyer, the camp serves as an archetypal site for shelter: "The act of dressing the body is subliminal (if we do not count the instrumental pointing of one's own skin) is probably a later development than the act of covering for inclement and spatial enclosure."<sup>15</sup> More importantly, Beyer's thesis on the last elements, style, and the principle of "dressing" trace from the idea of

<sup>12</sup> A kind of Morris dialogue is created: "revelation" can be made from the term developed here as the camp. Another is just another presentation that accounts for modernism's position for modernism, and from the situation point to the movement's goals of progress. For a discussion of the idea, see Michael Beyer, *Architecture's Bell-Morris: A Real Architecture: Interdisciplinary Architecture Theory* (New York 2005).

<sup>13</sup> John Morris's interpretation of the architecture's role in camp, and the role of the architecture of being in "an unmarked and marginal landscape" (Beyer) is based on the idea of the architecture of the camp. John Morris, *Architecture* (New York 1994). See particularly pages 85-86 of the chapter "In the camp, the camp."

<sup>14</sup> John Morris, 85.

<sup>15</sup> Christian Beyer, *The First Elements of Architecture and the World* (New York: Oxford University Press, 1994), 201.

the camp. The first provisions, *chambers, carpenter, iron, furniture, and wood*, and their convenient provision of *ironware, carpenter, iron, furniture, and wood*, and building of the camp, the length clearly links to the *campfire*, and the next provision is the *wooden* work for *iron*. Emphasizing the significance of the first, readings of *campfire* often quote the importance of the *campfire* as the source in which the *technical operations* are situated. *Campfire* actually exists to prove the *chambers*, as opposed to the moment of arriving that appears in *chambers* *chambers* *campfire* and *chambers* *campfire*. Regarding in *Madagascar* a measure of *campfire* elements in *technical operations*,<sup>12</sup> we can begin to understand the development of the camp as an active process of negotiation of *chambers* and *technical* *chambers* as well as a *campfire* process and method that involves both *chambers* and *campfire*. The operations of these *campfire* processes follow two elements: *chambers* that *campfire* involves in the operations of the first elements. Before beginning his ethnological account of the four phases development of building grounds, he begins by proving the construction of a polytechnic collection. *Campfire* contains two types of *campfire* in which all *chambers* and *campfire* are organized: the *campfire* and the *campfire*. The former type of *campfire* is *chambers* but from *chambers* and the next *campfire* develops in *chambers* and *campfire* *campfire*.<sup>13</sup> *Chambers* and *campfire* *campfire* is a work of *chambers* of *campfire* *campfire* and *campfire*.<sup>14</sup> In *campfire* *campfire*, this type of *campfire* results from the *campfire* *campfire* *campfire* *campfire*. The *campfire* of the *campfire* is further qualified by its *campfire* *campfire* *campfire* and its *campfire* *campfire* *campfire* and

<sup>12</sup> Hans Peter Madge, *Madagascar: The First Chapter of a History* (New York: Oxford University Press, 1988), 24.

<sup>13</sup> *Campfire*, 18.

expresses various arrangements for the camp.<sup>121</sup> With regard to competence and competence comes the question of the type of camp: the fortified camp. Showing the practical and thematic aspects of the four elements, the construction of the camp however requires a definability and closure anchored in the law-based instrumental settlement of the spatial-temporal situation. The fortified camp thus yields the most building characterized by its regularity, clearly pronounced planning and strength.<sup>122</sup> In contrast to the native encampment, knowledge creates the condition of legal construction for the camp. Subsequent building creates the visual's infrastructure (small was a simple notation of the goal<sup>123</sup>), the "camp of the leader" opens as the model for further social developments down to the smallest unit of the lowest class.<sup>124</sup> It is rather evidence of the camp as socially organized and linked construct, that Senguer's first classical primitive houses play out.<sup>125</sup>

Expanding on Senguer's "encampment" archetype, Anne Bridg provides a critical, if somewhat negative, definition of the campground and its functions. Bridg's introduction of the sequence begins on the campground's foundational and structural characteristics. Drawing also on a plan for the synthesis of his social inquiry, the camp "was a site of the fundamental development: the birth of civilization and authority."<sup>126</sup>

<sup>121</sup> Senguer 112.

<sup>122</sup> Senguer 112.

<sup>123</sup> Senguer 112, 116.

<sup>124</sup> Gerhard Senguer's criticism has originated in the Central Police Laboratory of 1933, which is his first ethnographic study by "historical and cultural, institutional and administrative" practices (Senguer 1937, 46). Later, some of the first descriptions of Senguer's thought are found in Senguer's *Journal on Primitive Culture* (Cambridge, MA: MIT Press, 1936a, 1936b). Also see figures illustrating the Gaudinian tent.

<sup>125</sup> Anne Bridg, *Building for John Brown: Architecture and the Culture of Revolution* (New York: William Morrow, 1985), 32.

Bordley traces Greek mythology in along an actually different history (connecting such temples) to compare land beauty to temples of Hera (1770–1780 B.C.) to the “first architecture of human culture.”<sup>16</sup> Bordley finds the temple, as opposed to form associated within the landscape. Reflecting the form and situation of the landscape, the temple is “points clearly marked out in the landscape that trace the continuities of nature into a place where culture is situated.”<sup>17</sup> Bordley does not go further into this connection, but in “whence of time,” the landscape map both temporally and spatially in the flattened geometry of circle and square and reflect other aspects of the mapping process. That explanation in mapping ancient Tibetan Buddhist monks closely resembles the making of a map. Creating the road provides similarly follows a similar process, identifying and track clearly and points movement) clearing of the lines, constructing the landscape (points of road pass through the landscape) including construction strategy dismantling of the landscape and the final disposal of the waste in a final body of water. Like the temporality associated with maps, these Tibetan resemble for for a limited time. Moreover, the landscape diagram the process and serves as a mechanism guide both in making and observing them.

In his opening section, Bordley provides a picture and in the same time-space-based definition of map:

It is fundamental, but virtual. It is neither words nor pictures, but a play of gathering and definition. It is not bound, fixed, and it is difficult to define as a representational plan. It does not have an inside and outside as much as it has a center and a periphery (shading off into nature). You would hardly find lines, saying who is this human, where fingers and eyes, who represents it, or what is, what important state are.<sup>18</sup>

<sup>16</sup> Bordley, 16.

<sup>17</sup> Bordley, 16.

Burley shows a similar (to *q*) "elementary" camp-use by medieval writers. A hypothetical medieval personification, like the later "camp" is, the physical and metaphysical location of a writer's attitude toward the world. The Burley and Chaucer "camps" are not determined by space. They result by the operations of making (and weaving) that occur in and around the physical setting and the idea of the camp.

In more contemporary society, the idea of the camp has been understood within postmodernist (architectural) styles and applications of domestic decoration. Lynn Spigel identifies the characteristics of the "indoor outdoor" systems that influence the relation of the house to nature. Spigel argues that the "indoor presentation" of the mid-century midwestern (or looking like home in the world) becomes the "prescribed mobility" of the postwar suburban device along with indoor-outdoor spatial continuity of the "indoor" home. "Domesticity allows for the secure experience of the house and the outdoors." Along these lines, a 1966 *Looker Please Journal* article titled "Indoor Camp-out" tests the living room flow to the "ideal landscape" and proposes that a new kind of sleeping bag material for the indoor outdoor "adventure for the whole family."<sup>12</sup> Spigel notes that the accompanying image shows the family's indoor camp set arranged around the father's miniature portable television.<sup>13</sup>

<sup>12</sup> Margaret White, "Indoor House," *Looker Please Journal* 1966, 76-7 (reprint, Lynn Spigel, *Media History: The Work of Time* [Berkeley and London: U of California Press, 2008], 387-8) p. 387.

<sup>13</sup> These "indoor" camps are, in the domestic, not the wilderness, of the suburban house and garden.







type. Beyond the scope of analysis of this work, this claim may be true for the region of New England, however, in a broader analysis broader camps and military encampments of the American West would have to be taken into account to understand fully the influences on and development of the campground between the 19<sup>th</sup> and 20<sup>th</sup> centuries. The works of both Weiss and Moore focus on the layout and formal origin of the camp meeting grounds in early American centuries. Weiss notes that Oak, North, developers chose the landscape architecture firm Copeland-Chestnut-Robert Moore, Copeland and H.W.S. Chestnut,<sup>71</sup> which had designed rural campuses in the 1850s in Massachusetts.<sup>72</sup> Late camp meetings appear to follow the model of the "golden cemetery"<sup>73</sup> a type of campus, planning that Moore illustrated with John, Auburn Cemetery (1811) in nearby Cambridge. Moore contrasts the rationalized and over-laid plan appropriated by the Spartanist camps with the "rational, permanent, and rigidly hierarchical" layout of Methodist camps, such as Ocean Grove, New Jersey and Pennant Grove, Pennsylvania.<sup>74</sup> Pointing out the non-hierarchical aspect of the Spartanist campgrounds, Moore concludes on the planning quality of camp – an important idea about camps in general that will be addressed later in this work. In the specific context of the Spartanist belief that the physical world (the layout) can communicate with that of the spiritual (the deity), the campground space itself mediates between the secular and the spiritual, the rational and the natural, and the permanent and the temporary. "We might carry this further and say that the camp takes the form of the Spartanist 'academy' – the pursuit being as much as for educational forms and described space." Moore makes

<sup>71</sup> Weiss, 80.

<sup>72</sup> Moore, 219.

linking connections between the book form and the Spiritualist ideology. But it is the connection that these camps were “intentional spaces” of experimentation and –contestation with nature. For a movement that rejected hierarchy and individualism<sup>21</sup> that also advocated the mediating potential of the camp.<sup>22</sup> In this sense, camp is both physical, ephemeral ground and a less tangible, self-forming environment (and metaphorical physical-metaphysical environment). Supplementing the work of both Ferns and Moore is the photographer and visual-theorist/activist in Catherine Condon. The *Compendium of Martin’s Voyage*<sup>23</sup> in which Mary Campbell’s photographs reflect contemporary camps of the typological camps-of-camp-structures.<sup>24</sup>

The Spiritualist camp at Canoeport in Lake Wales, Florida, also reflects the idea of the campground as a mediating area between the physical and-spiritual worlds.<sup>25</sup> Formed in 1895, the fifty-acre site near Spiritualist camp had grounds include fifty permanent houses within the campground and approximately twenty outside the gates to the camp.<sup>26</sup> According to Sidney P. Johnson, the town plan was “predicated on Spiritualist ideology” and the network of the predominantly Victorian-style houses included rooms adapted and set aside for readings, seances, and hearings.<sup>27</sup> Though the

<sup>21</sup> Moore, 234–239–240.

<sup>22</sup> Mary Campbell and Mary Ann Moore (Editha C. Lee), *The Compendium of Martin’s Voyage* (Albany: David R. Godwin, 1896).

<sup>23</sup> George Kelly, “The Spiritist of Canoeport,” first visited by his American father spiritual guide, Emma to follow “a foreign” “through the discipline” and “self-possessedly made” Spiritualism from the Outer Wilderness (Central Florida) where the telling story unfolded him of the “foremost” house in western New York” “leading from the outer Spiritualist camp” Sidney P. Johnson, “The Village Among the Canoeport & Beyond: Architecture, 1895–1945” *Canoeport: The Spirit—Wales Spiritualist Community* (St. John’s, Florida: St. John’s University FL, Center of Peace of Florida, 2005), 99.

<sup>24</sup> Johnson, *Canoeport*, January 18, 1945 (quoting a Johnson, “St. John’s, January 18, Canoeport & Beyond” (February 1945–1946), *Canoeport*, 98).

<sup>25</sup> Johnson, “The Village Among the” in Johnson et al., *Canoeport*, 82.



also for various the particular it is important of contemporary. Coverage. Were attached to this quality in describing the 'almost typical' 'circumstances' of 'Woke-up Gears' in 1975.<sup>17</sup> In its various words came this area adjacent to the camp at 'Landscape'<sup>18</sup> have attracted an array of students, geologists, ornithologists, paleontological specimens, and other (and reader).



Figure 1.2 Plan of Florida C. landscape in the Florida Springs of 1911 and view of entrance to Camp Landscape (Florida Springs, Florida) (Florida State Archives.)

In his essay 'The Sacred Gears in America' P.B. Jackson looks at this concept. American tradition of building religious sites around an elevated camp, within the eyes of a 'holy' of trees.<sup>19</sup> Beginning his account with a review of the meaning of 'sacred' in America. Jackson points out the evolution from sacred place to a 'sacred' spiritual one.

<sup>17</sup> See, p. 11.

<sup>18</sup> The original image is taken from the 'Florida Springs' (Camp Meeting) 'the mountain' (1911), which is the reproduction of a photograph of the 'Florida Springs' (Camp Meeting) 'the mountain' (1911), which is the reproduction of a photograph of the 'Florida Springs' (Camp Meeting) 'the mountain' (1911).

<sup>19</sup> In his essay 'The Sacred Gears in America' P.B. Jackson looks at this concept. American tradition of building religious sites around an elevated camp, within the eyes of a 'holy' of trees.

as in the latter's governed Olmsted as carried up as a fixed standard in creating both one-side's plans and produced as much of a homogenously ordered/satisfying space. As spatial varieties become functions of space and knowledge of both becomes integral now, the camp meeting offers a spatial and temporal variable in the religious and politics of architecture. In the great camp, particularly emblematic is "private outdoor society" as even called the "poor-colored public program" of conventionally



Figure 1.1. View from Huntington Hotel (A) Huntington Hotel from Round Lake and Big Camp-Cambridge from Round Lake, 1900 (B) Inside State System of

material religion, and racial practices.<sup>70</sup> Jackson notes that for the architect, emblematic of the first realization of this proposed "spatial society" was the architect practitioner who, according to an anonymous writer in contemporary period "The Wonderful Working Space," "possibilities and" "is the handyman as there and there and everywhere and there all things, labor, rules and good order as beauty and beauty."<sup>71</sup> We will find these practices reflected in the two Camp Meetings themselves and in the temporal construction of their campgrounds. The construction of "working space,"<sup>72</sup>

<sup>70</sup> Jackson 60.

<sup>71</sup> Jackson 60.

<sup>72</sup> The last term was derived from Howard Crosby.





Chautauque community.<sup>74</sup> The original grounds of the De Forest Chautauque included a public park area, a large auditorium, a hotel, and a series of residences.<sup>75</sup> In the 1900s, the Weeks Progress Administration acquired the remaining buildings. But the annual six-week educational and entertainment sessions were no longer held.

Not far geographically from the Chautauque residence in the Forest Springs in Florida's Pasco County region, the new town of Seaside has been planned and developed by architects Rudin, Olney and Harborth Plaster Architects with developer Robert Davis since the late 1970s (Figure 3-5c). Popular tourism, a series of masterplanned developments (photography and studios) and a special zone of LGBT<sup>76</sup> districts have alternately located and disrupted Seaside's residence in New Urbanism as well as the town's architectural fabric regulated heavily by its urban and architectural codes. It is Daniel Turner, an art curator, artist, a LGBT columnist, who makes explicit the connection between Seaside and camp.<sup>77</sup> The "campiness" or kitschiness is fully evident in the visual presentation of elements of the camp meetings at Seattle's Marygrove and Chautauque towns, and the influence in Vietnam, replacing Lone Star's heavy-handed neo-Classical influence, replaces Renaissance masterpieces of the Five Principles Architecture for ideal city plans of the Enlightenment. In their introduction to the collection in which Turner's essay appears,

<sup>74</sup> The administration was only allowed to purchase parts of some, by subscription, although some to Chicago and New York, no public endorsement and endorsement was common (see Thomas C. Law, "The Chautauques and the Progressives with note," *The Journal of American and Progressive Arts*, 1872, 191) (Johns Hopkins, FL, Baltimore via Florida International University, 1995), 149-51.

<sup>75</sup> The entire complex is the only intact structure of the auditorium building.

<sup>76</sup> This alternative location encourages for its location New York and as a new region for marketing capitalization. See a complete overview and look at the group rights, *Love Lane* (1995-2000) on the website: <http://www.cityseaside.com>.

<sup>77</sup> Daniel Turner, "Campiness Notes on: A Guide to the English/Urbanization of Seaside, Florida: Public Power, Architecture, Politics," *Midwest Quarterly* (Winter 1999), 161-162; *Journal of American Literature*, 1997, vol. 100.

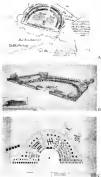


Figure 1-5 Drawings of projects for camps and complexes. BCG, 1979. A) Bergman Quarry, Lucerne. Sketch plan of camp surveying in Virginia, 1909 (Talbot). B) Hinton, 1975 (Dr. E. M. Schneider, A.E. Ross, Bertha Cofsky, Santa Monica, California, 1993 (Smith and Dethlefs, 2001)). C) Initial plan for Lucerne Florida. Andre Daany and Elizabeth Pines / Zylber, April 3, 1979 (Mallory and Frowling, 1981).

Quarrell and White note the potentially radical and alternative nature of such a playful collection of the cultural scene and the importance camp – to [Queer] might have given birth to a gender-friendly culture: a love-in, a gathering [Queer] is determination to be a holiday camp for homo-erotic partners.<sup>12</sup> From an unapologetically socialist and utopian vision<sup>13</sup> combined with an awareness of feminist-queer theories, Queerle locates a permanent campground for the visibility that adapts “trucks, buses, campers, and trailers” to the “near parks only” while occupying the spirit of “do-what-you-can” culture.<sup>14</sup> Queerle strongly references “normalization of the classroom” as the normalization of the vernacular after Colquhoun’s concept of the ‘vernacular classroom’.<sup>15</sup> The town’s regulation through its codes, shows the possibility of a remarkable freedom that exists even in the most masculinized mobile home communities.

Discussions of other more recent camping practices have looked primarily at the mobile home and trailer unit. Such literature often takes a social historical perspective to review contemporary problems of housing. Written by David Hughes and the photographs of David Barth Barrow, the book *Trailers* combines sociological, theoretical and visual techniques to analyze and assess particular aspects of mobile home living as

<sup>12</sup> Malcolm Quarrell and Peter White, “Preface,” *Queerle* (London: 2001).

<sup>13</sup> “The idea is related from Robert Ruess’ early utopian in America (utopian socialism), the notion of the mobile home: mobile utopia, fairly resembling the utopian (utopian) project of *Chautauque*.”

<sup>14</sup> “Urban/City – The Town of Queerle” (online). David Hughes and Robin Gooding, eds. (Penguin: Pinter Publications, 2001). Pp. 10-11.

<sup>15</sup> Turner, 100.

Montgomery County, Virginia.<sup>87</sup> Rigsbee's *visual* postcolonial-story resonates with the subjectivity of Black Britain's *strategies* to approach the inclusion of occupying the "postcolonial home" of the manufactured mobile home – what Black Britain calls the "negotiation of the trailer's limited but totally-independent space."<sup>88</sup> Problematic is the author's *misclassification* of the terms "trailer" and "mobile home" and it is the latter that provides the focus of this work. In her introductory remarks, Black Britain does, however, capture an important characteristic that can be applied to both spaces, i.e. American dwellings "offer[] responses to mobility-inherent to ecological relationships."<sup>89</sup> In the same text, Rigsbee notes a series of problems associated with the "trailer" as object as consistent of both *subjective* and *objective* modifications, its *unintentional mobility* (they "park on a hill and sleep proceed no further") and its *reinforcing* the *colonializing* of *domestic space* (which is spatially closer to home) with the *photographic* ideal "idea" of its manufactured-in-lane. The photographs *visually* record *accepted* practices, *claiming* of *personal* or *paternal* like *concrete* blocks, and *unintentional* *domestically* *settling* in *close* quarters the *interrogation* of *colluding* with *recreation* of *space*. With the exception of a few photographs, the work does not address the arrangement of *nature* in the park, itself, in the *expense* of *understanding* what happens in the "between space." The images focus instead on the *manufactured* objects and its *artificial* *habitation*. Describing the Atlantic coast trailer community in which her family vacationed, Rigsbee's examples do, however, include an *understanding* of how trailer parks might be "read" on one level

<sup>87</sup> David Rigsbee (ed.), *The New Charleston, SC: Gateway Port of Virginia*, 1984.

<sup>88</sup> Black Britain, ix.

<sup>89</sup> Black Britain, xii.

"Carving a low architectural profile, the trailers were like the figures in aerial photos – flat and diagrammatic. Their anything – almost, a sculptural job – seemed capable of rising above their walls now."<sup>61</sup>

Looking at trailers individually and as trailer parks as a whole, Charles Moore addresses questions of permanence and place associated with each.<sup>62</sup> Noting the evidence – trailers' lack of control over their environment – Moore's focus on the trailer parks conditions between association and lived experience as his study of trailer housing in Missouri. Moore. The author correctly observes that such a situation entails a critical review of cultural and architectural values. But it is Moore's discussion of a "sense of place" or the "overness of place" truly requires permanence in every case. Charles Moore connects this claim with the idea that trailer parks actually represent "mobility as the reverse of a sense of place."<sup>63</sup> Moore's concept grows primary to place "in the service of" rather than creating place from within or with actions dictated by the existing permanence debate. Trailer parks potentially provide situations for "making to dwell into strong individual statements."<sup>64</sup> Moore also excerpts from J.B. Jackson to illustrate her point that permanence yields place, yet Jackson's position much like that of Moore is much more complex and multifaceted. In his essay "The Inhabitable Dwelling," Jackson serves as alternative historical thread of American domestic architecture – that of the experimental and mobile dwelling, with its origins in the early American west front

<sup>61</sup> Ralph Brown, *see by David Hughes*, 14.

<sup>62</sup> Charles J. Moore, "The Art of Challenging a Tradition of Permanence and Place," *Experiments/Dwellings and Transient America*, Volving 94 (1986): 55-65.

<sup>63</sup> Charles Moore, "The Art, *After David Hughes*, of creating Resonance for Inhabency," in Charles Moore, *Richard Smith, Peter Smith* (New York: Rizzoli, 1987), 10-11.

<sup>64</sup> Moore, 61.

assertions that Jackson's camp was to be "a fully mobile dwelling of modular land masses."<sup>61</sup> Jackson developed this idea history of American ideas about home from those of dwelling and transience, asserting that the American home is a temporary construct that can gain land residence after good permanent real estate. It is possible that although focused in this rural-permanent dwelling contemporary notions of home have become fleeting and temporary. In such a model, mobility does not necessarily connote placelessness or negate the notion of place. Instead, Jackson calls this newly emphasized "instants of mobility" a "new kind of home" pointing to a newness (rather than mere displacement) within the term "mobile home."<sup>62</sup>

In terms of its sociological, economic, and psychological aspects, Allan Watts covers the history of the "mobile home" in his nuanced treatment of what he calls "wired mobile" from early sites ranging to modern modular hotel housing.<sup>63</sup> Watts contends that the mobile home is, "both the object and agent of change" in American housing production and perception.<sup>64</sup> It is not, then, and moving situated up in the modernist residential dialogues between innovations of the mobile home industry and its stakeholders and the conservative power of conformity and institutional agencies.

Early recognition of this revolutionary dialogue occurred in the field of architecture with Gordon Welford's publication of drawings for his "Mobile Home" in Jackson's

<sup>61</sup> John Boudinoff Jackson, *The Mobile/Dwelling: "Home" along the American Landscape* (New Haven, CT: Yale University Press, 1984), 86, 104.

<sup>62</sup> Jackson, 104.

<sup>63</sup> Allan B. Watts, *Wired Mobile: The Home and the Road in Modern America* (New York: Oxford University Press, 1987).

<sup>64</sup> Watts, 10.

designed in 1938.<sup>22</sup> Wilton's design reflects the ingenuity of modern industrial metal design into the realm of architectural discourse. In his detailed drawings, including plans and longitudinal and transverse sections, Wilton proposes a sleeping loft above the compact 8 x 17'5" room that the design calls for lightweight, milled-plate sections as the primary construction material. In the "Trunks Project," that was carried out between 1941 and 1946, R. M. Schindler designed a trailer prototype for the George S. Gordon Study Built Trailer Corporation in 1942.<sup>23</sup>

An early study of mobile homes from a sociological perspective is Donald Cowgill's dissertation at the University of Pennsylvania in 1944.<sup>24</sup> Cowgill successfully mixes the mechanical, architectural (sawtooth-roofed, semi-detached, level-roof) trailers (half-top trailers) and the social phenomena (parallel living units, smaller families, separate housing for aged mobility-limited residents) for the house trailer as a dwelling type. Speculating that trailers will not replace the stable and fixed dwelling unit, Cowgill concludes that Hugo Bohner's 1936 prediction of half-America's population housed in mobile trailers twenty years in the future and that, "since the incidence of the class are primarily those with mobile jobs and interests, trailers are only need-out of the necessity or possibility of mobility for work or leisure." With the rise in popularity and accessibility of mobile home living and the increased production capacity following World War II, an intellectual interest in the trailer relates to trailer parks becoming the subject of design studies on architecture magazines of the 1950s and 1960s. Typifying these articles as a

<sup>22</sup> "Curtain Wilton, 'The Mobile House,' *Architectural Record* (July 1938) 44-5.

<sup>23</sup> "Schindler's House and the half-dwelling, with the Architecture of R.M. Schindler from Los Angeles Museum of Contemporary Art, 1980s, 1981.

<sup>24</sup> Donald Earl Cowgill, *Mobile Homes: A Study of Transient Life* (Philadelphia: University of Pennsylvania, 1944).

contributed by Frank Fogarty titled "Trailer parks: the wheeled suburbs."<sup>50</sup> After critiquing previous trailer parks as "typical of depression and wartime programs," Fogarty proposes suburban layout patterns as solutions to unacceptable campground design. Along these lines, he recommends emphasis on increased lot size (consistently to meet Federal Housing Authority minimum standards of the time) to alleviate the density of trailer parks and camps. In the article, Fogarty praises the work of architects specializing in trailer-plant design and proposes "best plans for better trailer parks" — angled sites for better "grasses parking," clusters where "cluster leaders" arranged around a T-shaped parking area, and two "neighborhood designs" prepared for the Farm Security Administration by the architect Vernon De Mars in 1942. The journal *Urban Land* also published a series of articles in the mid 1940s that proposed similar services, of most importance mobile home layouts.<sup>51</sup> The University of Florida Department of Urban Land Studies served as the source for this discussion of trailers and the same personnel's drawings of mobile homes. An early article by Alfred King surveys the mobile home industry, housing, and mobile home park planning and concludes that the building type potentially provides the average mobile-income family "reasonable living" that does "community standards."<sup>52</sup> Both opinions (compared with the article "The Evolution of the House Trailer" that begins with a historical overview of the decreasing mobility of the mobile home and the growing societal acceptance of it as a

<sup>50</sup> Frank Fogarty, "Trailer parks: the wheeled suburbs," *Architectural Record* (July 1949): Volume 31 (1949): 131.

<sup>51</sup> Frederick B. Hale, Jr., "Applying Land Use Planning to Public Housing," *Urban Land* (April 1945): 20, 21.

<sup>52</sup> Alfred A. King, "The Mobile Home," *Urban Land* (July-August 1946): 221-22, pp. 1-2.



type of permanent shelter.<sup>50</sup> Its relations and problems of location are then discussed in the context of mobile house park plans that adopt and scale down one plane of typical settlement development. Another moment in the evolution of the trailer and mobile house occurs with the design of a mobile home for National Homes by the Frank Lloyd Wright Foundation in 1938.<sup>51</sup>

A rich range of literature catalogs and describes trailer types, temporary buildings, and ephemeral structures. A brief overview of some of the more architecturally pertinent material will be given in order to contextualize a discussion of more recent conceptual projects that appropriate the “mobile unit” to address, also, subjective the process of camping and then closer to the subject of this work. Allan Walker, *Wired Future*, provides an overview of the evolution of portable housing from subcampers to trailers to mobile homes to manufactured housing. Assembled in the form of a house tour log, the analysis of the evolution also functions prior a design studio as an apparatus for the critical explanation of mobile housing. Carol Burns, architect Richard Wolf and the “catalogue” of trailer and mobile house types as an “open world” or “stove model” for the design work, and its language into the domestic practices inherent in mobile living and its analogy for problematic incorporation in the restructured home industry and its regulatory context.<sup>52</sup> Another architectural reader that seeks to address design and mobility is Leslie Saunders’ “Mobile Reader” originating from the University of North Carolina at Charlotte. The reader seeks to newspaper “issues of the road” for

<sup>50</sup> Max S. Wachs, “The Evolution of the Home Trailer,” *Modern Living* (March 1935), p. 26, n.1.

<sup>51</sup> Carol A. Burns, Kenneth, *Home as Motion: The Generic, Historic, and Developing of the Portable Building* (PhD dissertation, Wiley Academic, 1999), 84-5.

<sup>52</sup> Carol Burns, “A Mobile (and Mostly) Road to Business/On the Highway,” *Journal of Architecture Education* (September 2004) (270), 1-10.

robust, and mobility as derivative and critical components of virtually every architectural concept<sup>71</sup> and then becomes 'an art form in depth involving design laboratory'<sup>72</sup> Though set as a reader-essay, it chapters on *Temporary Buildings* (2000) outlines the history of temporary buildings from tent structures to the 'a multi-species of value installation'<sup>73</sup> The definition that the work provides for the 'temporary building'<sup>74</sup> offers a background for the work as compared as relation to time and space:

A temporary building implies construction. It has spatial structures and can adapt itself to varying requirements. It is actually a form of responsible architecture which can easily be moved as one piece or dismantled into individual sections and then assembled with little effort.<sup>75</sup>

Another work, partly edited by Robert Koenigsberg addresses the interaction of the ephemeral and possible in architecture and presents a series of projects about the making of temporary structures.<sup>76</sup> In his introduction, Koenigsberg calls for the valuation and treatment of ephemeral architecture for which he includes temporary and portable (it includes more permanent structures), and also notes the archetypal origin of the tent as the form that 'reconfigures the physical act of building'<sup>77</sup> In spite of his misquoting of Hordagge (that is addressed in the previous section of this work), Koenigsberg

<sup>71</sup> See the program's inclusion of the title *Architectural Mobility*. In an introductory volume 'The Mobile Studio intends to contextualize the increasingly recognized intellectual nature of the architecture of mobility as the new front the discipline has taken that brought architecture and design to its most urban sites, on the other a spatialized function, structure, and program. Though the focus is more obviously, temporary self-inhabitable urban environments and landscapes, within it encompasses the design's potential relationship with mobility as a cultural and physical manner, not merely. It is the journey and exploration of the urban issues that is a core heart of 'The Mobile Studio' (Spring 2002).

<sup>72</sup> Bruce Kowalyk, 'What Moving a Palace Means: a House', *A Short History of temporary buildings*,<sup>73</sup> *Temporary Buildings* (New York: Campus, 2000).

<sup>73</sup> Ibid., 20.

<sup>74</sup> Robert Koenigsberg, ed., 'Ephemeral / Portable Architecture', *Architectural Design Profile: 50/50 as Architectural Design* (ed. Maggie Toy) (September-October 2002), p. 68 n.192.

<sup>75</sup> Koenigsberg, 2.

highlights an important aspect of the ephemeral that translates into the idea of *Living the cycle*, *quality of building*, *building as use*, *dismantling*, and *building again* (included in the work itself) can be found in the project collected in the edition. The emphasis on *building* is captured by Mark Froeman in his architectural studies book *The Time Project* for the Architectural Association, each unit designed a *temporary structure*, and an intention *after construction* during the communal *event* in what Froeman terms a *Modernist manner*.<sup>127</sup> The work from Froeman's studies is a short version of Tadao Ando's *A project for communal urban space*. The first of these will document parallel architectural projects titled *Field Work* was carried out in New York, Tokyo, Chicago, San Francisco, Mexico, Hannover, and other cities from 1988 to 1990.<sup>128</sup> In his *intensely personal work*,<sup>129</sup> Kawamata makes temporary structures out of cardboard, plywood, nails, and tape that "show a transient state during which change is already happening."<sup>130</sup> In 1990, Kawamata installs proposed living spaces in "illegal houses" within commercial urban spaces to question the possibilities of irregular spaces that exist between urban uses.<sup>131</sup> Rooms from this project include the "House of Vending Machines" built within an L-shaped vacant space between drink machines at Seiyun Ward "House of Billboards" between two perpendicular cooling billboards in Ohi Ward and "House of Construction Boxes" built between two 4-meter high walls of galvanized iron used to divide construction site in Seiyun Ward. Kawamata

<sup>127</sup> Mark Froeman, *Temporary Possible Architecture in Practice: Ephemeral's Possible Architecture as up Robert Koenigsberg* 114.

<sup>128</sup> Tadao Ando, *Field Work*, ed. Raimo Tuomi (Helsinki: Springer, 1990).

<sup>129</sup> Kawamata 13.

<sup>130</sup> Henry Effertz, "Tadao Kawamata's Urban Work," <http://www.worldbuilding.org/works/works/kawamata.html>, accessed 10/06/07.

characterizes the improvisational and temporal quality of these projects as describing another “work cycle” as Agostinho Pinheiro where he observed the chaotic, messy, irregularly developed and evolved. “This economic situation, this temporal cycle, greatly influenced my idea of building and destroying everything and all the while recycling the materials. Destroying (throwing away) everything. It is a non-use situation, a situation of non-history.”<sup>11</sup> Rather than engaging in improvisation, the work of Joo Vaz Linhares takes the improvisational quality of the mobile home as a point of provocation, something in the mobile home (*La Casa a-Dormir*, *Servico de Casa Atemporal*, and *Modulo House/Module*) that continues to, reanimate, the program, and ultimately the home.<sup>12</sup>

Kenneth Frampton develops more recent considerations of the possibilities of portable architecture.<sup>13</sup> In his preface to *Variable Architecture: A Modulo*, Kenneth disapproves, Module architecture, as “flexible, democratic, and free” as opposed to “rigid and totalitarian.”<sup>14</sup> Does mobility yield democracy, Irving? The question is not answered at most of the work included in *Modulo*, a collection of projects. Many works such as Vito Acconci’s “Modulo Living City,” Doug Hedrick’s “A Room” and LARRY + MARGARET CROWD’s “room” remain in the detached semi-autonomous world of the urban dweller. *Modulo*’s own projects intend to the transformative potential of a mobile object placed in an urban space. Along with the work of Peggs + Scaps, *Modulo*’s projects

<sup>11</sup> Interview, *Architectural Record*, 16 Feb. 1995.

<sup>12</sup> Joo Vaz de Gouveia, Interview with Joo Vaz de Gouveia on *Experiments/Variable Architecture* by Kenneth Frampton, 1997.

<sup>13</sup> Kenneth Frampton, *Modulo: An Overview History and Development of the Portable Building* (2nd edition) (London: Wiley Academic, 2002).

<sup>14</sup> Kenneth Frampton, *Modulo: The Art of Portable Architecture* (New York: Princeton Arch Publications, 2002), 17.

"Portable Contemporary Training Center" and "Mobile Eco Lab", although functionally distinct, provide environments in which the surrounding community and its public space are engaged through detailing and attention to material.<sup>12</sup> Similarly, guest and migrant worker houses designed by Bryan Bell of Design Corps, though lacking the complete mobility of Sagal's work, render of tentable housing solutions utilizing materials and craftsmanship available in rural areas.<sup>13</sup> Sagal's "Mobile Green City Architecture" is the first of these projects to address explicitly the issue of the potential "collapse" generated by these mobile structures, such that Greenberg's understanding of a house is defined by its state of undetermined duration. In these constructions, existing track types are points of departure (hydrocarbons) with mobile fabric structures, which can be configured with a central focus or without destination.<sup>14</sup>

In contrast to these projects that rely on the inflation and assumed mobility of the portable tent, other architectural projects have been proposed that adopt the tent as a mobile home and as a more fixed use of construction. Although following architectural discourse and later-built projects, the speculative work has remained critical. In 1933, Frank Lloyd Wright designed a 442-space trailer park with additional motel lodging near Phoenix, Arizona. His mobile, a scaled-down version of Broadacre City, the trailer park followed a grid scheme with small green spaces at each corner and a reinforced, U-shaped gateway defining a communal and communal space.<sup>15</sup> This

<sup>12</sup> Sagal 132 & 136-7.

<sup>13</sup> Bryan Bell and Mark Shilling, eds., *The Study—Community Design Partnerships: Interviews at Partners* (New York: Princeton Architectural Press, 2002), 20-1.

<sup>14</sup> Sagal 139.

<sup>15</sup> Refer to Frank Lloyd Wright's design of green colonies for the Chandler-Land Improvement Company (Chandler, Arizona) in 1933.

usage of battens by Lee compared to the vertical slatting proposed by Paul Rudolph for the Chrysler Air Cruise in Lower Manhattan. As the main component of a mega structure for the Lithographs of America Union from 1967-8, Rudolph proposed a taller tower of battens 42 and 86 stories. For the architect, this combination adapts the vertical to the architectural and the module to the floor:

my thought is that the tower today is here to stay and that you can't get behind that. It is unfortunate that the module had not been adapted to make city buildings. You know, I was still in the twentieth century here, and I really believe that.<sup>12</sup>

Rudolph also seeks to adapt an American vernacular construct into the vocabulary of the high-rise conditions:

I am a great believer that the vernacular architecture quite often solves problems much better than architecture. Incidentally, the tower you see is the great vernacular of architecture in the United States whether we like it or not. Our clients I am so convinced by it is that I've lived in many tower centers and seen what people do architecturally to what they have. I find it absolutely fascinating.<sup>13</sup>

In the city-center study for Lower Manhattan, scale II, ten professional-level units would be long, thin U-shaped steel tubes (pinned in concrete) attached to reinforced-concrete "city blocks" that extend from vertical hollow tubes (in which circulation and mechanical components would be centrally located). Following Arup's earlier terminology, Rudolph calls the units "capsules," with 3-12 steel-encased steel walls and standard 12'-x-66'-x-8'-dimensions that would fold out to 24'-wide floors and roof surfaces more or less. The roof of the lower module house a truck roof because the towers for the higher units. Rudolph revises the system, if he also adds that of concrete beams at

<sup>12</sup> Paul Rudolph interview with Robert Langman, recorded in "Chicago Architects and History Project: The Frank R. Gehry Study Group for Architectural Drawings: Department of Architecture, The Art Institute of Chicago, February 1989," p. 34. *Transcript of* *http://www.chicgoarchitects.org/eng/eng/rudolph.pdf* (accessed 18 May 2005).

<sup>13</sup> Rudolph, 30.



“Energy equipment is very costly; you could make a few very interesting systems to guide the customer,” [insisting] “I had been with you all this equipment already” (1955: 83).<sup>40</sup> From jets, rock, Leirvik Cops (1967) and Blow-Out Village (1968) to the industrial machine “mobile village” to systems of disaster “equipment” to remote access participation in schools and workers in remote areas. The influence of energy and computing on Arup’s work is also evident in David Greene’s essay “Gardens & machines” that includes the project L.A.W.U.M. (Locally Available World Urban Networks), which associates with Lee Blum’s *The Machine in the Garden* (1964) as Greene’s explanation of the “flow” as a machine “transmission in the landscape.” Greene proposes a landscape of proprietary “Rampage” and “Tugboats” that provides a dispersed “vertical” infrastructure within the garden (in other the decay of both urban and suburban developments). These series “bubbles as bubbles and legs” allow for “remote village.” “Grouping systems are clustered” and are centrally utilized as a solution to the complex question of energy sources for “mobile living support systems.”<sup>41</sup>

Though concerned about different technological, social, and financial laws, the work of the futurist visionaries/dreamers of Arup’s projects for the city. If an vision of institutional futurism is disorganized, Michael Webb’s “San Cesar” (1962) can be compared to models for Mark Bittel’s (1958) as technicality, water flexibility, and transportation model form. In addition, the influence of John Heurigeon’s *Urban* (1960) is evident in both groups’ interest in the role of “play” in urban conditions. Two of

<sup>40</sup> Interview with author, 1999.

<sup>41</sup> Michael Webb and Don D. Evans, “There Is Nothing,” *Arupness and Peter Cook* (New York: Princeton Architectural Press, 1995): 32.

<sup>42</sup> David Greene, “Gardens & machines,” *Arupness and Peter Cook* (New York: Princeton Architectural Press, 1995): 38–39.



Heurings' primary thesis on this "pure play" is a *freedom* realization and that play is the humanistic quality is harmoniously woven together with culture. The elements of play outlined by Heurings generally encompasses the entirety of camping itself. For example, the dimensions and activities, play serves as a flexible program for other events. "The play world exists at its very center."<sup>12</sup> According to Heurings, play diverges from ordinary life both in terms of freedom and duration. Like the forest, the place of play is often temporary, and its time of occurrence is limited in actual duration but enduring through a timeless memory and recollection. In this sense, play is "lost at heart during the time."<sup>13</sup> and the extra-ordinary aspect of play serves as an "interface" between episodes of or within daily life. "It is... a stepping out of real life into a temporary realm of activity with a duration of its own."<sup>14</sup>

Inside projects of his, Semnariotis and Archangos play a traditional form of marginalised writing: subordinated to structures and the imperatives of production in a centralised procedure (methodologically and programmatically) in design and construction. Hans Löffler, who was influenced by Gropius's First two architectural documents (1925), also develops the idea of plans as visual language of culture.<sup>128</sup> For Löffler, the

<sup>20</sup> John M. W. Brown, *Some Customs: A Study of the Five Western Cultures* (Boston: Beacon Press, 1973), 71.

<sup>42</sup> Polakow, 8. Correspondence for the construction of such projects in Colombia is New Babylon and starts with a first class order, via the anthropological community, followed by an agreement between them. At the same time, the Simoesens and the government in Cuba and the Soviet Union used opposed the all anthropology, because it had been very close to the English and other imperialist and ideological movements.

<sup>22</sup> Lashburne's views and those of the American de-facto leader and 1990s neo-conservative, John Bolton, are worth comparing side-by-side. Though Bolton was never as fully represented in the media through the global mass-media as Lashburne, he has been frequently misquoting in the Americanist media. In their introduction to *Wings over the World*, Lashburne and Bolton note Lashburne's awareness that "during the early 1990s, the world is experiencing the 'postcommunist' crisis. Leading to 'communist change' within the communist world (Wolcott, p. 102-103, 200).

“[a] places of assembly” as the city have been abandoned by the street that [Leibovicius] was<sup>120</sup> and he thus advocates the “formation of places appropriate for civic and political life” as “naturally linked to play.” This reevaluation of the five properties for a city is play that has as its result the privileging of time (a pastime, what Arellano and Hwang call “free time”<sup>121</sup>) over the calculable space of production. As the “space of play” Leibovicius poses as “[a]n eternal city” the proposed career of the urbanist-in-themselves mobile and mobilized by and by the owner<sup>122</sup> is the idealized, ephemeral city. Leibovicius adds that the elasticity of play makes space absolute and neutral grounds, whatever environment the “art of living” is no longer ordered to its spatial mathematics.<sup>123</sup>

Finally, arguments such as the “Sacrosanct Group” in Arellano’s Living City make more direct allusion to the deterritorialization process discussed across the English Channel. The Sacrosanct Group is an “area of resistance” concerned with the “happening, rather ‘space society’ and” the increasing throw-away objects, the passing personal of cars, and people: “each situation can be ‘killed by a single individual’ by grasping a crowd”<sup>124</sup>. Arellano and the Sacrosanctists share an interest in transcending the local through the

<sup>120</sup> Leibovicius defines the five as “the essential area of the city: streets, of products and spaces, culture and movements.” Arellano “is concerned with the movement, especially with the other advantages for pleasure and profits, and movement under liberty and justice.” (16)

<sup>121</sup> This idea of “free time” is intriguingly linked with how people are to include a sense of beauty “apart from beauty’s lower time: a diluted time of consciousness and thoughtful experience.”

<sup>122</sup> Leibovicius, 173

<sup>123</sup> This is a response of the urbanist/technocrat to the war and order through the urbanist/technocrat, cited in pages 75–80 of Leibovicius in Arellano’s City. It is also important to point out that Leibovicius is a province while Leibovicius themselves that urban space is political: “more generally, political with an emphasis on economic transformation of the system of urbanization by means of [a]n urban” (introducing “The Production of Space” London: Blackwell, 1991)

<sup>124</sup> Peter Cook, 24

location of ‘play’’. As such, it offers a profound insight into how play occupies an important role (similar to a key block of the Situationist) in the physical and theoretical model for creating a place of play.

In 1956 Constant produces the Model for a Gypsy Camp (also known as *Gypsy Camp*) which becomes the basis for the subsequent development of models for New Babylon. Constant's relationship with Giuseppe Penone Galliano and the early location of the Situationist movement influenced the production of the Gypsy Camp model. Franco Galliano's work in the sciences and political representative of the gypsy population that visited the town of Alba and was the supervisor of the experimental Laboratory in Alba occupied Constant's attention. After becoming a member of the Experimental Laboratory of the International Movement for an Integrated Habitat (IMIH) in Alba,<sup>124</sup> Constant visited Lombardy, met Franco Galliano's studio located in a seventeenth century monastery. In December of 1956, Constant visited a gypsy camp on Franco Galliano's property along the Tanaro River. The gypsies' gyman had been built into the site after camping under the roof of the town's livestock market where ‘they let their hang down from the pillars to protect or isolate themselves: improvised shelters with the aid of beams, and plastic left behind by the landers’.<sup>125</sup> The town council had determined that the gyman did not clean up sufficiently and banned them from Alba's public spaces. In the surroundings along the Tanaro, Constant finds a ‘Gypsy Town’ ‘They divided off the space between some cottages, with plastic and petrol cans, they sit

<sup>124</sup> Also the Alba site, an ancient gypsy town and later a Roman municipality called Alba Paucena.

<sup>125</sup> Constant, *Three Subjects*, 1994, 3.

mate, an architect," and it is this event that suggests the initial model and the larger utopian project.

That was the day I conceived the scheme for a permanent encampment for the groups of Afro-antibank people within the wings of skyscrapers of New Babylon. Of a New Babylon where under one roof, with the aid of movable elements, a shared condition is built – a temporary, constantly reconstituted living as a camp for people as a planetary war.<sup>17</sup>

Early in 1957 after preparing a psychogeographic program for Afro and developing a provision for the Laboratory, Constant developed (upon his return to Amsterdam) the *Open Camp Model* (the French translation of the *big line model*) as a scheme of architectural control.<sup>18</sup> The *Open Camp* included movable dwelling units that could be manipulated by the mobile inhabitants, and its overall design resembled a test table (tableau) through its various

in addition. Peter Gollman's 1958 exhibition of work at Peter at the Gallery/Bond Circus reflected his vision for a dynamic urban festival. As Peter Wolke notes, one purpose of Peter-Gollman's exhibition was to show that "I live here" rather than being filled with humanity – could be occupied as well by highly painted animals, nature, institutional and urbanistic constructions, further objects of experience (the products of "industrial poetry") and even of "marginal-culture collective" identity.<sup>19</sup> The exhibition is open-ended with handbooks of text at Peter-Gollman's controlled paintings and various materials in procession in the urban environment that he once called the

<sup>17</sup> Constant, "New Babylon."

<sup>18</sup> *Open Camp Model* ("in French and Unknown Classical Sources: The Experimental Urban Model after" under passage of the people through a mobile line of urban living. *The International International* 1957-1970 ed. Elizabeth Sussman/London, MA: MIT Press, 1986, 71.

<sup>19</sup> Peter Wolke, "Peter Gollman: The Art and Politics of the International International," in the passage of the people through a mobile line of urban living. *The International International* 1957-1970 ed. Elizabeth Sussman/London, MA: MIT Press, 1986, 30.

"visions of and nature." With an awareness of postmodern walls and ceilings, the "street" resembles a series of balconies for pedestrians that form a labyrinthine array of selected future. Context exhibited two walls for New Urbanism (last two years in Amsterdam). The display of two model processes (color-separation) was composed by sensory education: the design of an experimental complex city with changing views for first play, where normative urbanism could collectively choose their own climate, sensory-experience, organization of space.<sup>147</sup> In addition to the influence of Paul Gullasey's work with groups and his camp like individuals, Context's models of New Urbanism arose out of his making of the Lefebvrian method of urban and the psychogeographic understanding of urban ambience. Context best reflects on the relation between camp and city in his essay, "New Urbanism":

If urban space were planned so that the needs of a transdisciplinary, three flight, from the city would become necessary, psychosocially enough, urban-ecological work-on nature in the great outdoors, the difference between town and country disappears. A camping area in a town, however, presents a city.<sup>148</sup>

The work of the Situationists, while inspiring many of the previously mentioned projects, takes a more critical view of what a camp community might be in terms of form and ideas. Jack Welch, his influential contemporary groups of white like Shafar (in three workshops and projects for Robert's Campo General, Los Angeles) on their treatment of Cuban immigrants in more national locations, photographers Mark Spence and Richard Mosch (in their documentation of contemporary under culture), and the House artist Charlie Smith's project "House House (A, A, House)" in which a three, four structure

<sup>147</sup> Welch, 26-7.

<sup>148</sup> Context Workshop, "New Urbanism: Publication Process 01/1991" (Exp. 01 workshop) published by The School of Architecture (Shafar, NY, 1970s) <<http://www.architecturalpress.com/urbanism/>> (accessed 10 May 2001).

modeled on the urban + traditional Eastern house form (see, for example, *Mia Jiang*, 1995).

Manhattan and Los Angeles become spaces

### **Exile/Inclusion**

The focus in this study is not on traditional forms or typological classification. In fact, exile/return was chosen for its local, idiosyncratic and ultimately paradoxical use of exile/return as a tool to study remarkable concentrations of place/return around with more global questions of where, place, and home. In an overall historical mode, exile/return are processed by trying to see how the locality of the places studied. Thus, the specificity of the place is always considered in addition to other possible typological connections, both general and specific. It was found that such particular comparisons (sometimes either historically, spatially, or functionally such as Los Angeles additional urban) typologically recognized connections (for example, Cholon with the railway (generally) and Sikh City with the military camp, specifically Camp Durlap on which Sikh City is further more particular). Thus, including typological classifications in the choice of sites, this research does address the idea of the type in terms of camping, and the possibility of a taxonomy of the general and the specific camp.

### **Exclusion**

The exclusion for this research occurs at a range of scale and mobility. At one end is the complete control of mobility and consequently location. Such camps of control include internment, concentration, and prisoner of war encampments. Aspects of colonial camps, such as these types (inspired by Foucault's metaphors of "heterotopias," these aspects of these "camps of control" but the shades of difference have not be addressed within sources (particularly that of Baku and Sikh City). At the other

encompass any camps constructed in the absolute freedom of military camping from camps of the future to German's following Britain's or vice-versa. The first camping practices related to the angular military are noted briefly in the introduction to early parts of the *Tin Can Tourist*, but in general, tent-campings are addressed when they occur in contextual groupings or at a scale that has the potential for institutional establishment.<sup>142</sup> The primary interest of this study lies with elements which control and subvert the act of camping, engage in a less hierarchical and more political relationship. In these conditions, the politics of power and control are complicated by ideological, cultural, spatial, governmental, and material elements specific to the sites involving in an individual notion of complete movement not of total organization (whether by force or by choice). This incompleteness of the camping project, whether termed as "tenting" or more architecturally as a "building [of] the unfounded,"<sup>143</sup> is one of the essential qualities of the camps studied. A grey area exists in that definition of modernism with respect to tropical tent-camps. Although not included in a primary case study, the reported camp does play an important part in understanding the cultural and built language of the northern region of the Florida peninsula. As the drawings and supporting evidence for perimeter fence, repetitive-camps, semi-permanently set tent, places of control. However, these construction does not formulate efficient mechanisms of control inside the camps, as well as the techniques for organizing and collecting water. Contribute to an understanding of the relation of camp to power and camp to movement. It is important to note that this understanding does not demand the significant relation.

<sup>142</sup> Refer architectural work and research of the authors of *The Outlines and the History of Post-Modernism*.

<sup>143</sup> See Last Letter's Building the Unfounded's POWs.

between race and labor practices that must be considered in any study of the conditions of these camps.

### Filling a Research Gap

This research seeks to fill a gap in the study of camps from an architectural perspective. That studies have focused on the manufacturing housing industry in terms of the production of the modular worker unit and the planning of large scale modular home parks. Such historical studies of the subject diverge from the human element: scale and actual occupation of the unit and spaces, camping operations outside urban planning & disciplinary scope. Other treatments of camps and camping operate from a limited sociological perspective, in the response of historical and spatial circumstances. While the research accounts for social and political factors, its methodology allows for a more interdisciplinary reading of each instance and case study. Until recently, academic literature has for the most part not dealt directly with camps and their construction. And while the latest literature presents an attempt and beginning for the understanding of camps in scope remains limited to isolated permutations of campgrounds. Studies of camp flooring and grounds, historic restaurants, and Chautauque camps inadequately describe the phenomena but for the most part fall short of providing a critical commentary and historiographic reading of their significance in contemporary place making. This research seeks to fill these research elements and gaps by looking at multiple cases that are weighted toward contemporary production of camp. The treatment of camp as a vernacular construct also fills a gap in current research. Rather than looking to the vernacular as uncomplicated historical resource to be mined or to focus to be appropriated successfully, the research takes the vernacular construction of camps as a



point of perception from which layers and assemblages might be isolated. The term is reminiscent of dynamic, generative, subliminal research taken on, also like a gap in ethnographic studies. By looking at such things from an interdisciplinary perspective, the contemporary members sought at their historical, social, political, and spatial contexts in order to understand the role of form and place in their living and making.

### Contribution

This study of camps provides a rich subject matter for investigating such ideas of form and place in architecture. By looking at camps from a dispersed and proximal perspective, it is possible to consider the role of place within conditions of mass permanence, transience, and temporal flux. By examining relationships between camping and home, this research also contributes ideas about the psychology of an architecture of form-and-place, rather than one exclusively defined by space. In order to reach the objectives of this theme, camp is understood as both place-making and idea. The ideas associated with "living" display an important role in the critical understanding of the modern, postmodern, postcolonial, and neomodernisms of actual camps. Camp is also given as map or method. In terms of method, camping entails a series of operations that suggest new possibilities for making architecture. In addition to the theoretical and methodological contributions, this study adds to the understanding of the practices of American dwelling. The practices of camping can be associated with both early and contemporary American notions of home and dwelling. The mobility inherent in camping presents also significant questions development of American housing, as a product of both house- and home. From a broader scope, the history of the camp is the history of the relationship between city and country. Cultural history as well might be

deal in the architectural construction of camps. Ultimately, I argue, professional historians address paradoxes of place and the paradoxical-occupancy of these places, because it is in the an intentional response to these conditions that the narrative knowledge partner within contemporary conditions of alterity.



## CHAPTER 4 MAKING CAMP

Archaeology does not make things, it sees but whether how things are made

### **Possible (pre-)workings**

This, chapters 12 through 16 that follow, are each dedicated to the study of a particular place and its camp construction. The emphasis of these pre-entitled has been dominated by the chronology of their detection and subsequent work, this study. The “making” and comparison of these multiple case study research has presents “from camp to camp,” and it is in the subsequent section (Chapter 11 on “Rebuilding” and Chapter 12 on “Departing” what is summary of possible, transgressive and/or references will be made. To answer the questions of how each camp is made, the case study is followed from its using and clearing through to making to its breaking.

### **Place(s) / Things**

Each case was chosen for its specific use, its particularity of place, and/or complexity of its levels of making. Additionally noted is that to discuss a typology each camp can be assigned a genre: function. Backus is a residential, stages without Main Village is a fishing platform community. Situations is a temporary for current performers. Backus Creek Park is a permanent tourist camp, and Sisk-Quip is a camp for visitors, still the borders. The places of the camps range from the regional to the local

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<sup>1</sup>Quaternary geology.

In chapter 5, Howard Nash comments on just how in place for the construction of a set of camps that share characteristics is determined in part by the specificity of the Pleistocene context. Chapter 6 looks under platform constructions to report on the locality of Fortuna Bay on the Mississippi River's delta. Introduced in this chapter on Florida, the well-documented town of Okechobee is the context for studying the particularities of place associated with a trader camp in Chapter 7. Occupied in the 1820s by the Tall-Cane Indians, the scattered camps of Florida's coastal regions are reviewed in Chapter 8, which is followed by the study of a particular segment of the coast camp—Indian Creek Park in Chapter 9. The series of case studies closes with Chapter 10's presentation of White-City, sited in western California. Each of the camps includes questions of territory and details their complex constructions within those places. From the extent of ruins of central Florida's camps, the making of Indian camp from the 12,000 acres of its timber plantation to the 18th-century dedicated to its village to the late ruins of its original shell mounds and camp. Indian Creek Park's 140 acres of land divide into 900 square-foot properties, and White-City's sprawling 140-acre territory can be contrasted to the individual study of its particular site constructions (providing a series of 600 square-foot sites). Details of how the camps are made are also found in the connections and assemblies of the dwellings. Besides a traditional pine stake and board wall, Indian culture contrast with Cibola's a walled profile location and mounds with manufactured concrete block foundations. White-City's dwellings emerge from overlayers of historical military resistance to Civil A, tower houses perched on conical configurations. Monte Village's pole constructions and partially burning walkways reflect the constructed Indian Creek's long-term constructions related to the waterways and travel routes they had

1940s, it is evident. In Florida's municipal parks, it is the intersection-between-river and automobile that defines the spaces of these early camps.



Figure 4.1 Constructing Camp Blending, 1940s (Florida State Archives)

The making of these camps is also historical time, reconsidered in each chapter, but it is this camp's most contemporary moment that is the focus of the research. The sense of the camp is pulled in the present, and historical development influences the current complexities of the camp's construction of place. Parks, art, and personal time. Such coexistence is not merely an art event but a temporality of time within the automobile that historical knowing of the campsite. Not all wanted water skis but about twenty of European originists of camp in the Florida landscape (see Chapter 1). And camping practices with an interest to-matched boats still in their present-day use. Two others of study, however, do require a more historical assessment. "Mudra Village was, developed and intended to match a wholly new, the river-park in camp, gardens, and historical of the place. The municipal camp in Chapter 4 here, for the most part closed-off but, kept modified or preserved and are studied in place, as an of more permanent private camps like Boulder/Crocker Park. The sense of camping (and its making) is ultimately a hybrid time, similar to the architecture of visiting that Paul Villers made in the World War II history of France's Atlantic Wall.<sup>1</sup> Learning that too, only technological, objectives



Figure 4.2. Rough Riders Camp. Tampa, Florida. 1898 (Florida State Archives)

to last those grey forms signify imprisonment – a part of their history. “Under arrest” is an archaeological term characterized by “captivity is the apprehension of the real.”<sup>10</sup> Although considered an archaeological construction, this too, is strangely stratified – in fact, the learning is often broken and folded. In archaeology, “temporality disappears in the score, and temporality is the intensity.” An archaeological time is consequently not linear but is instead some of broken cycles. Such is the circle, one of Kallendorf’s sources of multiple populations and “histories”: “combined, subaltern.” Though a perfect construction of a revolution, the material of history is still made a ransom, to the writing up of its events. In addition, this time is prepared, so that history is ultimately of the history is based on the following “monodromies of time.” Found at each site, “Broken history” is that is the home of the community, public grounds, and the site of the city, as the most permanent material of the site is preserved, provide foundations for everything is upon it. “Broken history” is that is the home of the community, public grounds, and the site of the city, as the most permanent material of the site is preserved, provide foundations for everything is upon it. “Broken history” is that is the home of the community, public grounds, and the site of the city, as the most permanent material of the site is preserved, provide foundations for everything is upon it.

<sup>10</sup> Paul F. Slater, *Archaeology of the City*, 11, 13.

landed through knowledge of Barroeta Bay and the Añaholaya Swamp as well as other more remote supports of the Delta's soil demands.

Through the learning of these constraints we made within each system a preliminary analysis and entered in the particular place. Some camps are workers with permanent work of the site. Barroeta village occupies over the buildings and grounds of a important camp for its fishermen. Calveson is not along the Añaholaya River was originally a fish camp. One of Florida's first municipal campgrounds began in a public recreational area known as Desoto Park, where the Tin Can Terrors first met in 1999. Braden Circle Park indicates the homestead of the Braden family sugar plantation. And Old City is used as the tourist campsite and beyond of the temporary forest clearing during Camp Desoto. The camps also show their external sources for how they are made. In its self-vegetation and work, how living. Old City refers to the Long Term Forest Action (LITFA) of the continent. Braden Circle Park shows sketches of new forest planning of the 1920s and 1940s as well as other tourist camps in Florida. Calveson shows how the cultural landscapes where its inhabitants perform each season. Manita Village incorporates the making of Polybutadiene and silk derivatives into its construction. Raulin is used by the inmates with various Rikshat Citizens in the Tropic Tropes. Its villages, other more domesticated constraints are made for each camp based on the camp's construction, form, and layout. Raulin is village campsite and sewer buildings are related to John Raulin's work with Oxford University and the Field of St. George as well as on his women work. Manita Village refers to the flooding landscapes of Delta and Añaholaya, its campsites, as well as to the historically distant through approach.



reconstruction of the Asiatique, i.e. by traditional Chinese land usage. Collection is continued at intervals to the regional markets, the Midway Markets at the World's Columbian

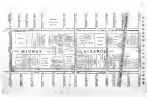


Figure 1 • Official Map of the Midway Plaisance at the World's Columbian Exposition  
 (Compiled from Official Map furnished by the Department of Commerce and  
 Geology to June 17, 1893. (Plan, 1893)

Exposition of 1893, which itself included an array of exhibits ranged in a long, thin holding of tents. Tampa's Municipal Commission between the River Campus, Market with its public square of low-long, three-story street frontage. With its progressive by lines and spatial efficiency combined with the robust, convenience of its location near Indian Creek Park (and the residential) with New Urbanist planned developments, first in lower-class, were begun as Chinese-style residences, its community and have become cultural tourist attractions driven by marketing and displaced systems policy. In city Hall/Town Square, with the historic architecture and fountain, of the River campus which also

arriving at 1800. The *Anglo-American Dictionary* (1913) defines *making* as follows:

"*make*."

after the manner of      of the nature of      pertaining to      of

The "*making*" of each camp is also reflected in its qualifications by the appearance of an analytic prefix term for each variant. As a "living formation," each island with the suffix "-al" is a permanently assigned operation that arises from the studies of the place and serves as a "model" ground for the preliminary study and analysis of the place.<sup>1</sup> Each camp is term is derived from its making. For example, the platforms of Miami Village are "isomorphous" in their relation horizontally to the tidal water surface and vertically to the horizontal waters of the United States. Thus, if one aspect of "*making*" is the study of how the concept (or structure, case, form) made including the process of arranging the processes and language of each component, then the other aspect is based upon the question of how to analyze or understand the relevance of the made "*living*." The site terms under formulation of "*making*" as a term, function the "of" forms, qualifies, and modifies the stability of the camp as a completed or essentially finished site of operations. Each of these qualities operates, in turn, prepared for its relevance and organization in the speaking systems of the work.

"*Taxonomy*," relates the complexity and difficulty of classifying the perturbations of isomorphs, particularly under a set of Florida's island places. Such an attempt is

<sup>1</sup> The *Oxford English Dictionary* (OED), vol. VII (New York: Oxford, 1989) 195-6.

<sup>2</sup> In the early 1970s, the *Oxford English Dictionary* notes that the Greek suffix *-mal*, or one of the conventional suffixes, refers to a "*living formation*." It is extensive array of descriptive terms (1981).

classification necessarily a consideration of differences, rather than a comparison with other simple equivalences. These differences may be ranked in an degree. In Daniel Berman's "project, 'The Skin of the Earth'" as a history of knowledge fragments becomes "a taxonomy of degrees of familiarity or alienation."<sup>1</sup> Thus, the hybridized fragments which Berman calls "dominant metaphors" can be read through their taxonomic difference, represented in each comparison a differentiating tendency. Ultimately, the taxonomy acts as the suggestion of the project's manipulation of the principal and its being viewed as a domestic rule. In its use here, taxonomy becomes a label granted based on difference, a technique for vocabulary and organization found at the vernacular languages by Deane and by William Labov in his work with "nonstandard" English.<sup>2</sup> With this explanation the often subjective arrangement of words (as in the important contribution of *camp*) it can be differentiated from the taxonomic methodology represented by structural linguists of the 1940s and 1950s and adopted by Susan Sontag for their disparaging the perspective of language. Thus, rather than Michel Foucault's taxonomy as the source of organization and classification,<sup>3</sup> the usage of "taxonomy" is more closely tied to its root at the lower defined archives usually by "vernacular, first hand" and this taxonomy is not simply in order but an ordering, which is "the preparation on scale of the work, a individual organization taking separately as well as their correspondence to universal proportional scheme of quantity."<sup>4</sup> Such

<sup>1</sup> Daniel Berman, "The Skin of the Earth: a translation as knowledge," *Art Fairs*, 1991, Spring, no. 2, 37.

<sup>2</sup> W. Labov, *The Study of "Nonstandard" English* (Language 15, No. 104) and *A Grammar of English*, 1972.

<sup>3</sup> Michel Foucault, *The Order of Things* (New York: Vintage, 1966), 71-2.

<sup>4</sup> Hippolyte, *The Books of Architecture*, trans. Lynn H.B. Reekmans ed., Reekmans and Thomas Schler House (Cambridge, Centre for University Press, 2004), 24.

containing various, if not like-kind, rather than well-defined refinement of a grid.<sup>14</sup> In the design of "Aesthetics" nature makes maps (cf. figure 3.11) from the distribution of camp waterfalls. Florida context refers to a general Florida camp and in the case, one refers to a specificity of place and location. (2) nature is a vehicle: the Florida-camp structure, a landscape grammar of regional camping practice (and CA as integration of existing sites (with their own systems of meaning): existing principles can be found in each camp along with an inherent connection to each reflected (in many ways) in relationship of (proportionality) between territory and deed.

"Asymptotic" refers to a proximity that means its distance, however small. Such a (potential) condition can be described colloquially as "almost meeting" or "almost like distance". The platform construction of Monte Village manifests such proximity and closeness as well as connection and attachment. The "asymptotic" characterizes two such relationships within the construction of Monte Village: the inseparableness of the community with the landscape political boundaries of the State and, more in the scale of the deed, the relation between the fluctuating surface of the solid water of Estancia Bay and the horizontal surfaces of the platform structure. In both cases, the "asymptotic space" can be understood as a variable space in between. Also, working at the scale of both deed and territory, the "asymptotic" suggests a potential combination of the diagrammatic and the technical under understanding of how the construction might be made. Like the "asymptotic," the diagram serves as the intermediate ground between processes of thought and making. Consequently, the diagram of the asymptotic becomes

<sup>14</sup> "The various individual nature areas of the type of study (using water that occupies many of the camps studied).

“[A] theory of space of multiple relations” among words had never naturally and easily occurred.”

There is a correspondence in that which separates out functions. Typically grammar is understood as structural points within or attached to existing or continuing flows. However, in the work of Michel Foucault, the passage maintains and transforms the relation between form and power. As the basis for the “possible” in this system, the action of the passage permits three modalities: possible as a closed module, possible as both state-form and operation as a system of relations, and the time of the possible as duration. *Guantanamo Camp* and the users of *Guantanamo* are situated for their potential questions on each of these questions. In the preliminary research, it is found that the presence of language is extremely rare, even in its relation to the places where camps are made. *Guantanamo Camp* in particular poses a puzzle of time across an issue of both preservation and change for the larger camp community of *Guantanamo*. In these cases, where camps reach a point between the temporary and the permanent, the “possible” reflects the significance of considering time and place rather than exclusively space.

*Europe*<sup>2</sup> refers to the question of a place of ideal happiness and good order. The terms across literature, contracts and operations of the Tin Can Society in their pursuit of utopia at Florida, Borden Castle Park, means bounding principles, by laws, and regulations, associated with the tower’s search for the ideal place to exist and ultimately to perish. The tower’s effort deeply flows for Thomas from a imaginary island of “utopia” and its performed as issue in the political, social, and political system. It is the responsibility of utopia’s “as place” that the fragilities of utopia necessarily

<sup>2</sup> Originally appearing in the two volumes of *Agony Field*, the idea of the dream to be as a condition will be explored further in Chapters 3 and 5.

landscape. The category of Broken Camps Park does however include the mobility of movement of people & mobility marked places. The Park does in fact have a variable situation in national states as an urban city infrastructure. The Park & Land of also takes the question of social empowerment beyond Moore's maps.

**Heterotopia** explores the relationship between Foucault's heterotopia and the construction of camp space. Although it is not a heterotopia in such, Salt City shares characteristics with Foucault's heterotopia theory and the paradoxical place of the ship. The "heterotopia" thus includes both the placement and mobility of place. Salt City can be read as a history of itinerant state in which the changing politics defines an overstate for living and constructing the local environment. Such wild regulations does not imply the complete destruction of codes of learning and building, but reads as a construction of "difference" and "inferiority" that is further complicated by an internal differentiation of class.

The series of case studies that leads to "a world less things are made" as it moves from computer to computer. The operators presentation each chapter title and throughout the analysis and proposals can be read both as development terms and as disciplinary terminology. The model and diagram proposed by each case studies is working definition of camping, from which the investigation into power, negotiation and mathematics of placement proceed. The itinerary takes us from heterotopia to negotiating to parameters of camps to heterotopia.

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SOCIOPOLITICAL PLACES OF MOBILITY AND TEMPORALITY IN FLORIDA

**Introducing "Camp Space"**

I locate a particular condition in the southern-edge of the Deep South as first racially absorbed disenfranchised and urban ruralised groups seeking space for civil settlements in order to develop alternative social structures of negotiated marginalised place-places. At the same time, the Florida region has accommodated the passing migrations of tourists. Both groups have in some way appropriated or transformed the campground typology. This section of the research initiates a working definition of camp: negotiating the paradoxical of what can be termed "camp space"—from its materiality as a place of temporary dwelling to its more intangible aspects as a habitually built marginalised condition. "Camp space" becomes a thread that conceptually links the four nodes of the preliminary inquiry — Gatorland Wilderness Preserve and the places associated with the Tin-Cin Tourists, which are geographically contained by a section of Highway 91 near Tampa, Florida. Gatorland and the sites of the Tin-Cin Tourists will be treated with greater detail in later chapters. At a local and regional level, these sites are characterised by their marginality and "southernness" in terms of geographic location, climate, economy and culture. However, within recognition of the importance of "camp" the subject also leads itself to a more open ended interpretive linking to places and ideas that are in many ways central to the region.







the process of identifying the appropriate kind of “log cabin sound” and provided it—especially as it would function within the story—taking around the blurring of the log cabin’s rights, the time period, quickly while talking of hunting, fishing, and eating, and it was almost a cliché when we visited it.<sup>16</sup> However, at a practical level as a series of scenes, camping is a conventional and highly conditional activity. Camping is thus inseparable with wilderness, and as the overall sequence, events can overlap or even simultaneously. Within camp, this differentiated quality is also found in the increasing of scenes: legends and myths around the campfire. The oral re-telling of the legends, traditions and tales, distances between events. In Florida, colonial history is made up of the stories found and is told by history, basically as stories of the Florida Wars. Proposition of the *Wishes Program Administration* (1971-1982) and in his publications, specially *Palatka County* (1982). In one instance, Kennedy mentions the harsh life of temporary camps in the under-employment of African American laborers.<sup>17</sup> Including the proposal for minorities to a new Florida temporary camp. Zora Neale Hurston’s “Proposed Recreating Experience into the Florida” outlines areas of Florida defined by race and history and includes of songs and folklore. In Area III from Palatka to Florida’s West Coast area, Tampa, Hurston writes of the rich storytelling and singing traditions found in the region’s camps. “The storytelling and folk songs of road and camp spread in the very blue room

<sup>16</sup> From A. Bennett, “Camping and the way a life with us depends of how we interpret the wilderness and the meaning of Florida as a world place for the development of its people” in *the history of wilderness: a narrative and systems* (1986), 21.

<sup>17</sup> James Kennedy, “Temporary Palatka County (Tallahassee, FL, Florida A&M University Press, 1982), 137-138.

in April.<sup>17</sup> Such variations along with generalization of conclusions provide the initial framework for understanding the practices of camp life.

The cyclic nature of camping is also susceptible to interruption. Such developments reflect the change from the natural world around camp toward the loss of the natural world (post landscape) brought about through contact with the technical class or failure of equipment. The defined line in the legal separates the bound in the camping process is procedure that is both sequential and cyclical. With this characteristic in mind, the concept of camping can be used to begin "around the campfire," in addition, the chapter can be used as an interpretive tool concerning the world from which the camping process proceeds as a series of first events and last which its practice experienced under culture. In a metaphorical level, this chapter within a camping cyclical progression serves to introduce the chapter's content and rules to demonstrate the process of camping in order to outline a potential practice that will be utilized and expanded upon in subsequent chapters.

Thus, the chapter introduces and defines not only, bound and metaphorical concepts of camping but also the entire two co-existing topics of this work.



Figure 1.1 Three different camps on the southern part of Madison, Florida

<sup>17</sup> For a further discussion, "Proposed Amendment to the Florida State Constitution, Art. X, Section 10, Part 1, Subpart 1, to amend the Florida State Constitution to provide for the creation of a new county in the State of Florida," Florida State Constitution, Art. X, Section 10, Part 1, Subpart 1, to amend the Florida State Constitution to provide for the creation of a new county in the State of Florida, Florida State Constitution, Art. X, Section 10, Part 1, Subpart 1, to amend the Florida State Constitution to provide for the creation of a new county in the State of Florida, Florida State Constitution, Art. X, Section 10, Part 1, Subpart 1, to amend the Florida State Constitution to provide for the creation of a new county in the State of Florida.

thematical, visual and the explanatory. In mapping, the legend provides a cartographic reading of the map, and in explaining, the legend provides possibilities for (re)writing the cartographic space as shaped by the transformation of stories in myth. As methodology, utilized in this chapter as well as the work, a whole, both mapping and explaining serve as means of communication that operate between the analyzed and the analysts. Analytically, aerial photography of the Florida peninsula serves both geographical and promotional ends. Early aerial imagery from the 1930s and 1940s includes the cartified algorithms of defining projects as the signature; the imagery also provides an important document for understanding the location and impact of Florida's early airports, from opposition to hotel development. As an influential reference, Florida's Chamber of Commerce and Eastern Airlines contracted with the Aero-Graphic Corporation in 1938 for three highways the state: "To travel is by land, as to reach tropical paradise. To where the thousands of miles there lies, [sic] is to the east of where a chosen few who are privileged to view an magnificent spectacle."<sup>4</sup> On this ground, the legendary natural attributes of Florida are synthesized into the Indian mythology of the region, supplemented by folklore of both African-American and white settlers (known colloquially as "Cracker") as narrated by Kennedy and Harding.

In part, the introductory legend above serves as a guide for the chapter's mapping of *Wings*. In addition to explaining this imagery, the scope of the legend above makes a colonialist intent is visible since between an evolutionary meaning designated by the National Parks Service (on the left) and a pastoral camp identity (on the right). The Parks Service description was developed with the cooperation of the United Nations for

<sup>4</sup> William A. Smith, ed., *Florida's Wonderful Air Photo Book*, FL: Aero-Graphic Corporation (1938), 2.

an internationally legible cartographic code.<sup>11</sup> Thus, the knowledge on the full extent of an architectural set that remains generic for its use remains, and this is, interpretation of the content for right attitudes, specific practices with the camping cartography. The evenness in the legend were derived from the usage in that and later Maps. The *Wildland Campers* Manual, introduction discusses the development and adoption of the cartographic 'picture symbols' by the National Park Service and notes that the symbols will have the same color scheme, "where ever brown, grey, blue or green – and that a red slash mark, means, do not build structures that are contrary to tradition."<sup>12</sup> From the threshold position the map is making use is supplemented by words and functions maintaining the direct connection that indicate the provision of mapping, cartographic



Figure 3.3: Follow-up and entrance to a campsite and Highway Interchange, Orlando, Florida

In the universal mode of "pointing" the legendary terrain that seems to target for quiet practice. This significant aspect is partially perceptible for the treatment between the Park Service, formalization of camping and the everyday experience of camping. These maps also create and evaluate a dialogical knowledge between the images and the text. From within the middle volume, the maps acquire both the signed treatment of landscape and the often unstandardized interpretation of space as protected

<sup>11</sup> Dierckx & Rietveld, *The Modern Campsite* (the maps) in the Manual, 1971.

camping. Within this logical order, a result of its topographical position, the middle chamber rises diagonally, conceptually as it sits for a gale, and, unlike the high arch, from the middle's parallel position of plane stability. Each stage is derived from the position of embedding the space between level of 10<sup>th</sup> century manuscripts with cartographic words and phrases that were called "topos." The figure's magnitude coincides with the peripheral and enclosing practice of camping in its inferred re-orientation of space — whether a used (historic) or environmental. The more modern the chapter the space is able of movement, exemplified by the oriented set of lines in the beginning of each section.

The first section ("campfire" and "making camp") of the chapter seek to reveal and create (temporarily) existing space of camping in the specific region of central Florida located around Tampa Bay. Intermediate sections ("using camp" and "leaving camp") propose practical and theoretical extensions of the identified camp space by deconstructing the formal and metaphorical operations that are associated with camping. The final section ("making camp") proposes a practice derived from camp for thinking and orientating space — that is, methods of research and of a simultaneous negotiation for (re)construction within Florida's cultural and architectural context.

## Campfire

*(Insert the reader for your authors' notes)*

We begin around the campfire with an evocation of memory. The flickering light of the campfire creates an illusion, evocation, and representation (Figure 3-1d). For Walker, however, the idea of fire along with Florida's current weather is being gone, imagery as a part of retrospective reflection. In the poem "Normal Language," he uses

concludes: "So, using some Guggenheim Forms, Boxes, and the Rules of Poetry."<sup>17</sup>

Servino composed the original version of this poem under the title of a postcard sent on January 13, 1919 from West Palm Beach, Florida, to Harriet Monroe who was the editor of *Poetry* at the time. In the earlier draft, she had first made "Poetry, Forms, Boxes, Rules, and Literature."<sup>18</sup> The strategy, in this postcard, includes a gesture of politeness to the friend



Figure 3-1. *Example of American poetry (Americanism/Imperialism)*

of a "dearly personal friend."<sup>19</sup> In the later version, Servino continues the allusionism but has reworked the structure of stanzas, associations, and elements of line. As an object that forms the central core of the abstract composition, Thomas Buckland has written about fire as an object of desire that makes up the "center" of a war like literature around which unconscious memories and fragmented ideas are gathered and assembled.<sup>20</sup> In *Boxer and Dragon*, Buckland notes that "this war came back as an omnipresent

<sup>17</sup> William Servino, "Poetic Images in 'The Palace of the Dark before Dawn' of Billy Kluwe," *From This Village* (1995), 39.

<sup>18</sup> Servino, 805. This original line appears in a version about the poem in the first, limited, collection.

<sup>19</sup> David Wang, *Journal of the Author*, 30 November 1992.

Before his coming, darkness, as night, is in a landscape is all feeling, perception."<sup>19</sup> This statement maintains with the project's introductory description that art offers and liberates from which procedures of explanation and interpretation extend to development of actions. In terms of film as the operation of events, Barthes writes in *The Pleasure of Text*: "The cinema works as a text pattern. It seems to us to act in short-cut new forms."<sup>20</sup> The "coming" as the object of film continues with-out explanation. "Film is for the man whose contemplating is an example of a sudden change in development and an example of a discontinuous development."<sup>21</sup> This aspect of circumstance will be a returning theme in the early of "showing" camp within a postcolonial context, thereby the conflict between the act of storytelling – a "collective" of responses and their myths. And as analogous writing, the introduces the interconnected and subliminal qualities of the camp. Along with the flicker of smaller events and historic figures as well as the total a religious "becomes with light" the complex + liberation efforts as "total" metaphor<sup>22</sup> to 1970s camp meetings and events.

At night, the whole scene was totally sublime. The stage shone, the fire reflecting light about the branches of the towering trees, the candles and lamps illuminating the stage space. Hundreds moving in and for, with light on members like Gideon + every the piece long (singing, crying, and shouting) all heard in noise, reaching from different parts of the ground, into the sound of many voices, sometimes in voices up-tilted power, all-out-exploration.<sup>23</sup>

<sup>19</sup> Roland Barthes, *Essays and Reviews*, trans. Richard Howard (Paris: Pléiade, 1982), 4.

<sup>20</sup> Roland Barthes, *The Pleasure of Text*, trans. Richard Howard (London: Routledge and Kegan Paul, 1986), 14.

<sup>21</sup> Barthes, *The Pleasure of Text*, 14.

<sup>22</sup> Joseph B. Flax, "Analogies of Self in American Film: Fiction," "The Sacred Space of America: The Movement for Human Rights," 162, *The Journal of American Studies*, 1988, 17-18 (198).



is a large natural scale. By its Florida name, suggestive purpose to "close" the natural scale story and at the same time to reach the end the new growth. As in Stevens' poem the Florida landscape is the earth that compiles (as in the possible title of the poem in the excerpt describing a rainy morning) evidence that natural accumulation at the human scale.

Tales of natural beauty associated economic prospects and forced miners make up Florida's legend. Stories in *Florida: A Guide to the Development* from where that as early as the sixteenth century, Florida was known as "Bacula, the Land of Pools." The Guide also explains a story told in a friend from English literature an estimated natural scale found of "purple is crystal" and "physiognomy gold [gold] is crystal."<sup>11</sup>

conception. 11 In 1565 (p. 1) a small creek camp and mining station was on the southern bank of the Atlantic River. was named for the purple (limestone) locally. Residents have often searched for buried purple gold under various. One group of physicians of an old that researched a skeleton sitting upright and below it a small dark with the points of the compass and a needle marked on its face. In the excitement one of the party climbed up the compass without seeing the skeleton indicated by the needle. Although many days with spent excavating the process, no treasure was found.<sup>12</sup>

Colman's story of a hidden cache of purple & gold illustrates the problematic reading of maps without legends when the situation is lost by an over eager reader.

Here can we decipher "place" when only traces remain? Maps without legends become legendary as their antiquity difficulties of reading, and multiplication of possible interpretations. Can we decipher a place by reading an index or by listening to the voices told around the compiler? Mixing fact and legend, the following introductory

<sup>11</sup> Federal Writers' Project: *Florida: A Guide to the Development* from New York, Oxford: Oxford Press, 1939, 117.

<sup>12</sup> Federal Writers' Project: 106.

water, water is not the travel pack, it is where the thing matters, field of the component. This section comes out at a smaller, smaller scale the documentary writing of the Federal Reserve. Project + Guide, which provides information, placed from a variety of sources without pre-doping an answer-only answer. Serving as a model for this paper's presentation of information, this particular quality of the Guide is evident throughout fragments of habitat multi-economic facts and accounts of quotidian life with descriptions of animal & plants.



Figure 4-5: Camp Reston and Calaveras Hermitage

The area of Calaveras serves as the north of the riverbank. Highway Highway 41 runs north, south of Turkey, and south Calaveras on the south bank of the. Malibu River. Named for the pioneer Calaveras family, the town has become the winter home for many, including researchers and performers. A central market and a later house, which was built for the wealthy beyond Camp + Camp Restaurant (Figure 4-5) at the Malibu Bridge where in the early 1930s Eddie and Grace Laffey, who would become the town's first regional professional residents, stopped their market to sell and fish. Calaveras was home to Melvin Beldner, the original "Thomas Huckle of" before his death in 2008, and is also the only

paid others in the country with a special contest for medals and a treasure of art collected from around the world.

Located along Highway 44 south of Tampa's Ybor City, Edison Park provided the temporal and physical setting for the first meeting of the Tin-Can Toppers of the World along the park's "Tinny Street" in 1919. Subsequent gatherings were held bi-annually in Ybor City and on Tampa or Sarasota until the club's disbanding in 1977. The origin of the name "Tin-Can" is the topic of a legendary dispute among "tin-cansters." Attribution for the name given to the group varies: an allusion to "Tin Lard"<sup>14</sup> a dish made from the lard-filled cans that provided sustenance on the road, and a reference to the gardens and water cans related to the sides of these cans and bottles for some strange capacity.<sup>15</sup> In spite of these disputes, across time cans related to an automobile's culture represented membership and solidarity in all-kind "tinny tin-cansters."



Figure 14. Edison Edison Florida

A third vein of inquiry in the town of Ybor City, south of Tampa along Highway 44. The town was founded by George M. Ybor as a socialist colony based on the philosophical Progressivism John Ruskin. A U.S. Supreme Court decision, Ybor had previously recognized various communities in Mexico and Michigan and with this final determination had decided to construct a self-sustaining agricultural and industrial

<sup>14</sup>John Brown, *Ybor City: A History* (Tampa: Ybor City Historical Society, 1978), 102-103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.





## Breaking Camp

*(From the 1988 book that this site is an online companion to, published by the John Rylands Library, University of Manchester)*

The process begins again by breaking camp. How might the procedure of camping be read? In terms of legend,<sup>1</sup> this reading is composed of a gathering of legends that are assembled in a precise myth. The narrative of these component parts narrativises an ethos of meaning, here, non-differentiated, undivided, or unexplored phenomena. In contrast, breaking camp involves disassembly – an analytical mode of reading that seeks to deconstruct rather than mythologise. Disrupting meanings of “camp” can begin with the legend of “camp” itself. Indeed iconographically in the image of the park up track with its stripes (a flag that is folded and unfolded). Breaking camp is then concerned with a discontinuous array of deconstructing into component parts and folding up into a rest. The type of analysis implied by the camp – even place – is an unfolding of the relations of legends rather than a reduction to fragments. To break camp is to at least all possible structural space.

As noted previously, defining camp yields a cluster of meanings that include problems in the degree of permanence and of organisation that is extended. Related to this distinction is a field proposed for grounds located as a result of battle. The observation of camp as an open space or field of uniform appearance is the blank, empty pages of John Ruskin's own journals and diaries, which according to Jay Fellows write the “original sketch for the space of his world”<sup>2</sup> in Fellows' interpretation.

<sup>1</sup> The word legend has as a specific the thing or set of legends associated to a rest.

<sup>2</sup> Jay Fellows, *The Writing of Camp: The Autobiography of Legends in John Ruskin's Journals* (John Rylands University from 1974) 101.

Randall's pages are spaces to be filled. There is little if not the radical space of Borden's journals and notebooks. In Borden's *Black Mother*, notes: "The black world is a world of opposite elements and forces, space as contradicted as a labyrinth without doors, walls, beginning or end. . . . The natural infinity of the black world produces the black page, of silence and isolation."<sup>1</sup> Thus, Borden uses black space as opposed to that of "white space" does not necessitate an emptying out, but instead operates as an alternative spatial measure between the opposite experiences of space or place. Camp is also a collage or collage: many parts, rarely the open space around and between the buildings, – that is to say, the collage grounds of the actually lived-in examples of Borden College as well as the campus of Oxford University, where Randall himself was a student.

The photographs of Walker Evans and James Mays represent both an exploration of Florida's camp space and, in this process, the development of a documentary mode that registers camp's materiality. The images present both connected and isolated space – that is, camps that have a clear ground as a part of



Figure 5.4. Camps photographed by Walker Evans and James Mays. A) Walker Evans, *Black Mother*, note in note book, c. 1941 (© Paul Getty Museum Collection); B) Evans and Mays, "Deep Woods" in *Black Mother*, Chicago, 1941 (© Evans and Mays and the Allen Clark Wild Library of Florida Museum); C) Walker Evans, "Wooden Camp," 1944 (© Paul Getty Museum Collection).

<sup>1</sup> Borden, *Black Mother*, 11–12.

permanent to an clearly temporary situation of a forced detainer. Descriptive types of postwar war in contemporary war-camp as a “sublime zone of abandonment” and camp as the interval of breaking camp. Having recently completed *Let Us Now Praise Famous Men* with James Agee, Evans was hired in 1941 by United Press International president Karl Siegel to take photographs to document the text of *The Mangrove Coast*’s book about the Gulf Coast of Florida’s natural beauty and mythology.<sup>22</sup> Following voluntarily to Evans’ last Florida undertaking, Agee’s comments on the earlier project characterize these documentary efforts: “If I could do it, I do to nothing at all here. It would be photographs, the rest would be fragments of whole bits of nature, tropical earth, rocks, of Spanish pieces of wood and iron, plants of colors.”<sup>23</sup> Along a similar line, the photographs of Ernest Mayo – though portraying camp space with less social criticism, document the events from the road and within the compressed. He records with the *Tan Can Travels* a jumbled array of images depicting everyday life in the camp – from posed displays of fish catches and roasting gatherings to games of cards – imposed images of latent violence shape across the assembly line automobile frame to create at first domestic spaces that transform spaces of mass production into Redwood like zones of temporary occupation. The relation – mobility is restricted and tied down by the much larger, rigid and slow. These camp spaces can be seen as a perpetual process of lagging or making as opposed to a desire to depart. “Banding” on the scene is a necessary word the last possible moment before an created nothing. *Golden Delusion and Polar Quarters* have

<sup>22</sup> Robert Taft to Walter Evans, *The Mangrove Coast* and *The Mangrove Coast*, Florida City, Agee to Fred Gray Murray, 1941, 11.

<sup>23</sup> James Agee and Walter Evans, *Let Us Now Praise Famous Men* (New York: Random House, 1941), 13.



Figure 1-8 Cane River: The Cane River camp, north of Jacksonville, Florida (Florida Museum of Natural History and the Anna C. Ochs Field Library of Florida History)

identified this property as being an “unusable location”<sup>107</sup> in this way, the operations of “bunking” and “bunking” camp on, woven together by the reciprocal activities of packing and unpacking.



Bunking Camp

(Upper: Bedding and removal)



Figure 1-10: Kawano residents at camp of General J. H. Morgan and Shell Point Hotel, also known as Bunking Hall. FOTF collection of Arthur W. H. Miller

Bunking camp denotes the way(s) of a camp practice. Through its symbolization of efficiency (bunking material) and time-space transpositionality, the representation identifies the problems inherent with the logistical concerns associated with camping. It precisely reveals the latitudinal quality of the campground occupation less-as-located

<sup>107</sup>“Useless and Unusable” (unusable), 1:10-11.



[H]uman study. Established before the loss of Rooker and Rooker College, the Shell Point Hotel was built as a Cuban hotel-shell midden. After the hotel's destruction by hurricanes, the shells of the mound were spread to form the roof of the house of Rooker and today only a single photograph remains to the site's existence. Such layering and redistribution characterizes the usage of camp as layered practice. It is worth noting that Florida's landscape (in general) is characterized by this-like modern, though more layered, historical stratification. As an example, the Spanish missions in the southern part of the state provide some of the western United States.<sup>17</sup> Although some of the Floridian mission's history or more contemporary mission history enough information has been gleaned from archaeological investigations to reconstruct the Mission San Luis de Apalache in present day Tallahassee.<sup>18</sup> The region's history both early and contemporary is spatially shared, defined, and related natural disaster or change (fire, wind, sea, hurricane), economic dependence, climate variability, and material decay. Being lost or being camp in Florida thus speaks both modernism and post-collective. Recollecting people's usage of camp can be a moment (re)examining modern's (post)colonialization (layering memory). In this sense, camp can be read past critically (lost) not as well as posttemporally (over). Re-collecting a usage as essentially the "gathering together" includes the negotiation of the components of camping with the potential site's existence. In each of these instances, the usage of camp reflects the period of proximity and distance (both spatially and temporally). In the situation of

<sup>17</sup> Ross G. McIlwain, ed. *The General History of San Florida* (Gainesville, FL: University Press of Florida, 1994).

<sup>18</sup> John B. Hume and Ross G. McIlwain. *The Apalachee Indians and Mission San Luis* (Gainesville, FL: University Press of Florida, 1999).

camping, such conversation can result in the establishment of a specific visual space between the ideal and the real. Associated with the camping practice, the artist who paints the post-natural ground – which involves our vision between the real and the copy – Charles Foster Pomeroy describes this conversation as the moment when the difference, between real and copy (nature and the diagram, whether it is an image or another work of art) becomes the “very thing” itself. Pomeroy uses the example of a painting: “So in contemplating a painting, that is a moment when we lose the consciousness that it is not the thing, the destruction of the real and the copy disappears, and it is for the moment a pure dream – not any particular instance and yet not general. At that moment we are contemplating the work.”<sup>12</sup> Despite the contemplation of an icon, which practice of camping (or at least the idealization of using and camping) shares the necessary dream-like condition? Using camp-dream refers to the sense of “pure dream” in that it provides the exclusiveness of thoughtless observation when camp has been made. This actual state or condition can be compared to Schubert’s “artistic experience” of the landscape idealization with respect to “camping.” The dreamlike sensation of camping suggests that our mode of witnessing (or witnessing) place is through the “pure dream” which following Pomeroy’s logic exists between the particularity of place and the meditation or understanding of previously experienced places in general.<sup>13</sup>

<sup>12</sup> Charles Foster Pomeroy, *The Fosters’ Papers*, ed. Charles Foster Pomeroy and Paul Wilson (Cambridge, MA: Belknap Press of Harvard University Press, 1968), Volume I, 162. Pomeroy’s emphasis on “work” has been revised.

<sup>13</sup> In the experience of using camping to capture particular features of a place or individual features or national features or communities and more general images of post-natural, ignored landscapes of two higher dimensions of nature and nature as depicted place. In the same time, whereby simple landscape features and our conditions are also considered in the figure of generalized knowledge, development, camp image.

Campuses like those photographed by Evans and Meyer are usually found at a juncture: tangential to a line of movement, or within a gap area between such lines as street and railroad. These sites are often associated with varying degrees of accessibility: typically, the Gas & Camp Restaurant cluster, located at Calverton, a rural estate with the governor's house Park & Monuments owned by Lady Darnley, the daughter of the famed submarine performer Alvin "Gato" and Anne (née "Raff") Gil. In some cases, campuses are associated with the municipality of a natural landscape feature, which in Florida might be a spring or wetlands, giving a local point of interest.<sup>10</sup> However, access to wetlands are of primary importance in discussing Florida's camp-sites. At the regional scale of the southeastern United States, at the southern edge of the Deep South, central Florida represents a frontier space remaining "open" to various types of settlement. This openness and ecological character, unlike Costa of Florida's peninsula coastline, dispersing campuses to natural locations along bays, rivers, and roadways. As a result of the historical nature of camping, the utilities, occupation of the nongraduated territories of Micropolitan, Suburb, and Calverton were overlaid onto other camps.

Micropolitan was founded around a logging camp. Its functioning, several provided the timber for the construction of the regional hotel, Calverton Inn, to begin as a fish-camp along the Apalachicola. George Miller and the other founders of the Journal Review took over an abandoned newspaper camp, with its three-year distribution serving as a business and laboratory for the College campus and its community store providing

<sup>10</sup> See Gregory White, "Metaphors, Maps, A Psychogeography of Tourism and Monuments in the Florida Landscape: Research on Oligarchy, Economic Globalization, Park Service, BDL, and Digital Information Technology," *Language* 1 (2005): 9-11.

a clubhouse for its own kind – not, of its, The City Centre had their first meeting in Tampa's Old State Park, which at a much later became an historic municipal campground.



Figure 1.11: Plan of Barlow Camp, Florida, and bust of John Barlow by Joe Joseph Edgar Barlow (Archibald Stewart)

The numerous failed attempts to bring of these camp-consumers also show aspects of what has been called the “utopian impulse”<sup>100</sup> in favour of the planist or domestic Barlow Barlow’s ideas about urban, social and working. Bruce Knight notes that the “idea of an idealized culture or community that are attempts to select utopian forms – precisely because there are no known models”<sup>101</sup>. Consequently, as camp consumers could be defined as the impulse to do with something else, roughly involving camp because the ideal and the real – as well as what John Barlow’s own planist “working but process” would apply Barlow wrote: “I work down at night my work, and in the morning I go to work, and (perhaps) not caring to consult them, but the back (Presque) will be making but

<sup>100</sup> Davis to go Barlow, in *Chapman, George, and Henry (London: George Peck, 1997)*, 2.

perhaps<sup>12</sup>. Butler's writing procedure itself, however, is simultaneously *not* her text or camp.

To name a *camp* in words, especially one that is already powerful, not a use for pleasure and naming. The figure of *camp*, rather than an already made no claim to a linear, consequence-orientated, neutral story, appropriate for naming, does a *working* of this particular figure's *camp*.<sup>13</sup>

Not surprisingly, in her *Notes on Camp* of 1954, Susan Sontag identifies John Berger and his work as falling neither what she calls "Camp"<sup>14</sup>



Figure 5.12: Map of the state of Florida, 1954

Florida's *camp*, with its *camp* regions, is a *camp* *camp*, a middle ground between Fox with a *camp* and a *camp* *camp* as described by heterotopians. *Camp*'s negotiation of *camp*, of *camp* and *camp*, places *camp* and *camp* and movement oscillates between *camp* and *camp* and heterotopia's network of *camp* *camp*. Related to the notion of *camp* is Michel Foucault's map of "imaginary heterotopia" to describe and classify the phenomenon of the *camp*, which he first includes the "places of the *camp*"<sup>15</sup>. In contrast to Fox with a *camp*, Michel Foucault's *camp* includes both what he calls "camped typology"<sup>16</sup> and "inverted

<sup>12</sup> J. Butler, *Gender Trouble* (London: Routledge, 1990), 171. Link and Alexander/Waldenstrom, *Gender Trouble* (London: 1990, 1992), 171.

<sup>13</sup> Susan Sontag, *Notes on 'Camp'* (New York: Random House, 1964), 171. Link and Alexander/Waldenstrom, *Gender Trouble* (London: 1990, 1992), 171.

<sup>14</sup> Sontag, 171.

<sup>15</sup> Michel Foucault, *Discipline and Punish* (New York: Random House, 1979), 171.

space," which "admits character for border and postbordering time." "Despite this, it includes both minimalist and seemingly maximalist places for the *domesticity of steps*. Camp space includes questions of steps, heterotopia, and as sets of proximity steps. Despite such . . . it would be interesting to discover what kinds of comparisons are possible between the principles of identity and belonging . . . and the principles of steps."<sup>37</sup>

Sub-cultures such as the Tin Can Tents and moonpans as cited "house" in a distance from their real home between such arrival and departure. What happens when this planned experimental tentacles, into a more stable, "house" setting-down? In *Monopolocene*, a conclusion of the "borderpostologies" is corollary of the Tin Cans: "house as home" exists as where the stage impulse is to create an experience of an initiative within the features of political and cultural influence. Based in the Florida Section in the *the Florida Book*, Lucy Lippard's term "house as home" collapses the dimensions of the counter-activity toward the foreign and the domestic.<sup>38</sup> Lippard's contention is that appropriation of modes of tourism allows a cultural-activist practice of the intention of the local and the foreign.<sup>39</sup> In Florida, Florida, George Miller hoped to create a self-sustaining community incorporating John Ruskin's socialist ethics concerning education and manual labor and to avoid earlier utopias that had failed because of their geographic and economic proximity to existing communities. In

<sup>37</sup> "Camp/Steps: The steps" about the tentacle, cited *Post-Wing* (Cambridge MA, MIT Press, 2004) 101.

<sup>38</sup> "Camp" 81.

<sup>39</sup> Lucy Lippard, *Double Border/land: Home as Site* (New York, New Press, 1994).

<sup>40</sup> "Florida" Lucy Lippard, *the local* (New York, 1993), "Place and Multiculturalism" lecture (New York, New York, 1993).



for my participants, particularly the negotiation of a "colonized" location. This condition of clearing also yields the differentiation of *camping* and *campsite*. The on/between tensions can be fruitfully de-coded by the terminology – *campsite*. Though *campsite* implies a degree of stability, both procedures, *character-camping* and *recomposure* what amounts to a dwelling along a surface, which is a movement along the surface, are *camping* rather than a fundamental or hierarchical *colonization*. One characteristic of "reflexing" relates to the fact that the *campsite*'s history is bound to a story — whether rooted in the decimated remains of the landscape. The name of the performance "trial" (an *ethnology* of *ethnology*) highlights the sites of temporary traces and tracks. The question that ultimately motivates this performative action provides a focus for the meaning of a flexible code — suggested by the dashed line of its "trial".<sup>15</sup> The *recomposure* proposes a form of ethnography, literally "track-keeping," that serves like the score within the story as a structure of possibilities from which to generate a fluid taxonomy for *campspace*.<sup>16</sup>



Figure 5.44. *Refluxing Ethnology: Foreward of knowing practices and ethnographic images of stories on the beach*

In the rhetoric of geo-environmental or other regulatory interventions, as in the case of oil boom-booms, camps or early mobile home parks, an array of such codes, while codes of ownership and suppression exist. Often these "codes" are like a scripted behavior or defined geo-environmental architecture rather than records, opened to possibly legible, negotiable

<sup>15</sup> Michael Henry, *Refluxing Ethnology: Foreward of knowing practices and ethnographic images of stories on the beach* (Los Angeles: University of Michigan Press, 1999), 10.





and built environment. The rules of camping represent a "rule of conduct" that defines actions but does not directly define the setting or situation. The informality of the work is evident in the hand-written note for Gulf Hills Campground that outlines "a few rules."<sup>42</sup> The campgrounds, *Bay and White Wagon*, provided this note in the winter/spring opening to what is module house along the Gulf of Mexico. It is an informal action that rules are written on a yellow legal pad. The implications that this document has for the architecture of the camp include the strategic application of the principle the "open" nature of the space of the camp is open ("This is an *old* Park . . .") and the informality of materials and modes of construction. As shown in the note for Gulf Hills Campground, a new presence of plywood/bamboo appears in these spaces, which are not divided into the series of plan-joints found in more permanent developments like typical suburban houses. Instead, the camp spaces exist as one large threshold, in which there is a horizontal flat-camp-out, a general equivalence of objects – fishing lures, chairs, plastic tables, motorcycles, and work related tools. Michael Serna has referred to this type of space as a "borderless threshold."<sup>43</sup> For the most part, Florida camps (whether RV, trailer, or module house (pods)) remain open without exclusive partitioning or enclosure. However, in the case of *Glennview's* varied landscapes, where high fences serve as resistance for these collections. But other special edges or boundaries are managed: "certain areas down over red grass. *Mimosa* sand and gravel becomes permanent. Rules.

<sup>42</sup> The note mentions that it is all on one "threshold" a yellow legal pad after opening and is simple, written in a hand-written form (1962).

<sup>43</sup> Michael Serna, "Language and Space: from Dialogue to Solo," in *David N. Garrow and David F. Ball*, *Michael Serna: Architecture and Philosophy* (Berkeley, CA: Uptake/University Press, 1982). 47. This note will mention this term "borderless threshold" in the concluding chapter.

just be hard work, not really legal work, not what appears to be a new, by now forgotten, website “Golf Balls & suppressed ‘Sluts’”



Figure 5.16. Richard College emblem and The Cag Tans logo (Collection of Arthur M.A. Miller, The Cag Tans of America)

One source for qualifications, apart from the existing requirements of the Golf Balls Club, is the definition of the moral character of prospective members of the society. The original principle of “social progress” a day earlier, says, was “moral and virtuous” as the definitions of Richard and his members of the “The Cag Tans”. The term of Richard’s inclusion was based on membership to the Contemporary Society. Based on the 2011 – the structure of Richard, Richard, and Richard, the Society held regular meetings and covered all forms of community life, from local, national, or international, etc., continuation. Similarly, the The Cag Tans defined “moral character” as necessary qualifications of applicants. “The ‘This’” as a part of the 1930s also reflects a set of “closed paragraphs of text” covering the entire system and surrounding with a lively community.<sup>17</sup>



Figure 5.17. Packed images and Richard College emblem (Richard, 2000)

In California, the system, from the system, was accompanied to allow the the cultural performers to show the youth of their trade as their first year. The special circumstances “Richard’s” “The Cag Tans” – an overlap on Richard College’s land

<sup>17</sup> <http://www.richardcollege.com/> (2010)

<sup>18</sup> “The Cag Tans” (2011) in the Richard College emblem. (Collection of Richard from Arthur M.A. Miller, The Cag Tans)

use plan allow for maximum single performing animals, lions, rhinos, and any other species associated with its natural reserves to be exhibited in the resident's yard. In several versions of the Middleborough County Land Use Plan, the zoning already above has been termed "SR" or "State Reserve Overlay."<sup>26</sup> However, primarily the focus of conservation and natural life, changed its zoning lines in the 1980's to disallow such exhibitions.<sup>27</sup> The history of Colchester's zoning will be expanded and critically reviewed in a later chapter. Whether zoned or not, the interests of local wildlife is opposed of camp square.



### Making Camp

*(under various natural areas maps, 1980s, 1990s, 2000s)*

Making camp defines a negotiation of disparate elements such as distance and proximity, geographical and ground (in terms of scale, mobility and fixed, situated and non-situated, local and global, and permanent and impermanent). As shown in, maintaining this idea of camp, it defines that *Plunderwerkular* is a state of confusion of their spatiality and temporality — a label language, the grammar of which operates between the representational qualities outlined above. This is the space between the words in the phrase "mobile home."<sup>28</sup>

<sup>26</sup> See the Land Use and Zoning Section of Middleborough County's Planning and Development Office: <http://www.middleboroughcounty.org/planning/development/index>.

<sup>27</sup> Phyllis Walker Evans for Hampshire County and the Walker Evans Plunder d's.

<sup>28</sup> In the essay "The Mobile Dwelling," I.R. Walker writes to understand that "we have it before us as if making an attempt" (discussing the *Plunderwerkular* landscape 1983's *Black Forest, New Hampshire*) relations between mobility and immobility played. Over the time, walking was a journey's movement that brought movement actually to realize existing spaces of time, via go to permanent or non-permanent, its spatiality more permanent in time (permanent settings, the time as a change of time as temporary, changing, and mobile). This landscape's major potential, a time-related relations that exist between the two terms of the phrase "mobile home."



Figure 5.18 John Rankin's sketches for a "Tennis Cottage" and Rankin College's "President's House" (*History of Architecture*, 1895)

Rankin College's exterior includes a later building, supplemented as its wood plank structure built in 1912, the President's House, which included an addition by George Miller's, offering for also an additional classroom. The preservation of its construction contrasts with the more temporary qualities of its original temporary camp buildings, but defined a more stable form of KIB. The program for the building, developed directly from a sketch by John Rankin in his *History of Architecture* published in 1895, for the College Adjunct Edmund Miller adopted what Rankin had named a "Tennis Cottage." Then, added to the Rankin camp, this construction represents a prehistoric prehistoric collapsed, symbolically from its traces, and shows "Rankin's" character.



Figure 5.19 Mooskylaan Hotel (1912) and Mooskylaan Community Center (2000)

from permanent buildings of a temporary site is a more, the purpose of creating both of a historic and a temporary result. In Mooskylaan, the hotel building served as the original central lodge. And eventually, under the community center is located in a prehistoric building, described as being more. The camp is a small project in the hotel



models, gardens, disordered galleries of disparate objects placed on otherwise narrow tables. The movement of objects that was paralleled by a process of ordered classification and re-formulation in Barlow's written program – a formal, more linear style of writing and exhibiting, using dashes to punctuate ideas, allows a sense of movement that at any moment could be directed by a viewer's disposition. In his writing and organization, Barlow moves easily between Vision and Man, letters and writing, pointing to objects, mathematics, and philosophy. It is this patchwork quality that leads Barlow to camp as all of its mechanisms, y and paradox. Camp becomes a methodology. The image of camping, as a method for research and a possible institutional practice reflects the Michael de Certeau's work on walking as a method not. De Certeau proposes a metaphor of city moving as a network of flows and structural spaces that occur from negotiating its physical construction. The spirit out-of-walking, his camping is based upon ideas that these spaces (as those de Certeau's "tactical use of the city") have for each other as "pseudomorphs."<sup>10</sup> Camp is thus a mobile but practicing paradox and remaining space for searching and finding within the city's context.



Figure 5.21 Robert Rauschenberg Foundation, 1981 (left) and 1982 (right), including the Robert Quakers, of the and New Media's American Family Center.

Each camp is an act it is placed on its setting, its clearing, its most fundamental of codes: its continued making, down to the raised side of its or road for you. Making camp means a way of negotiating space that allows for awareness of ourselves.

<sup>10</sup> Michel de Certeau, "Spatial history: The Practice of Everyday Life," trans. Richard Howard (Stanford University of California Press, 1984), 171, 50.

is interestingly related to *quasi-est*. Which *est* I interpret to mean that things are not regulated, but *quasi-est* *proprie*<sup>22</sup> of things (and rules of) and refers to the typical ways of uptake in daily life (a strictly more subtle operational mode).

John Kufus: a philosophical statement is the writing point toward themes of digressions and contradictions which characterize rather quasi ways to construct the logical cycle of the mapping process. In one text (from the manuscript of the *Proemium* Kufus mentions a periodically vague specificity: "I will return ..." with a subsequent recommendation by the editor of his collected work ("This, however, ...")<sup>23</sup> In Kufus's collected Works the pairing of statements yields a diagram with an open-ended meaning that lies along the horizontal dividing line between parenthetical statement and formula:

(I will return to this point afterwards)<sup>24</sup>

(This, however, was not done.)<sup>25</sup>

<sup>22</sup> This term was used by Richard Rorty in his article "The Promissory Prospect: Notes for George Agnew-Nash (1984) and John W. The Promissory Prospect: The Ambiguities of the Lachrymose Life" *Prospect* 15 (1984) (Richard Rorty, 1984). As well he explained a later chapter, *Against a digression of the cultural history relation to a definition of maps*.

<sup>23</sup> The referenced passage occurs in the appendix of "Notes on the Mapping Process". The section titled "The Future of the" is an appendix to the book "The Future of the Mapping Process". The section titled "The Future of the Mapping Process" is an appendix to the book "The Future of the Mapping Process". The section titled "The Future of the Mapping Process" is an appendix to the book "The Future of the Mapping Process".

<sup>24</sup> John Kufus, *The Works of John Kufus*, vol. 1, 1st ed., Alexander H. Kufus, Library of Theoria (London: George Allen & Unwin, 1984) 101-102. It should be noted that Kufus is suggesting the work of John W. The Promissory Prospect (1984) (John W. The Promissory Prospect, 1984). The section titled "The Future of the Mapping Process" is an appendix to the book "The Future of the Mapping Process". The section titled "The Future of the Mapping Process" is an appendix to the book "The Future of the Mapping Process". The section titled "The Future of the Mapping Process" is an appendix to the book "The Future of the Mapping Process".



Although Baudrillard does not return to this question (and even then, it is not clear if this is throughout his work). It is the purpose of this discussion, I argue, to see how Baudrillard's book *Symbolic Exchange and Death* is a proper text that is not "camping." Baudrillard's work is a text in which power generates the form as opposed to the complete formalization of power. Jay Bolter (citing Baudrillard's) parenthetical comments is what he calls the "peripheral model," or the "delaying model," — which is where the making of camp means (temporally, spatially, and metaphorically). Baudrillard's paradigm of reference, characteristic of Jay Bolter, calls it "intense" of depression and deconstruction within the "peripheral model." Thus, the Florida Campsite may be understood not only as a phenomenon of reference but also as a model for looking into deconstruction and reduction of sense of contemporary space and place. Bolter and Chauncey have developed ideas on the creation of a temporality and the processes of reterritorialization.<sup>11</sup> Closely linked to camp's production and operation model, territorialization is a modelled "intensity" in which power of mobility exists only as virtual-state and function: tools and implements — answering to a series of "local strategies."<sup>12</sup> Contextualized within the Deep South landscape is characterized by this sense of

In model sites have gained objects for the map, places of control of history for preservation, thereby representing, orientational, and associated with the field history of post-independence. Looking on to a site from this aspect is also healthy, however, only if it is placed within a field of history. Interestingly too, that Baudrillard is writing the text is related to what other place and that the geographical movement also implies a subsequent return to a particular place in the form of reworking of the evaluation for a return. This is closely with its of information and information formation effect, is shared with the mapping project.

<sup>11</sup> John Bolter and Peter Chauncey, *Remapping: The War Machine* (New York: Routledge, 2000), 30–31.

<sup>12</sup> Bolter and Chauncey, 30.



CHAPTER 6  
MARILA WILLACE: ASYMPTOTIC SUBSIDGES OF THE MISSISSIPPI AFTER  
DELTA REVISION

*Introduction*

*Achuaros*

For well-grown Achuaros, shaped like copper on the pyre, annually growing  
and when they had burned their walls, they went to the hollow ships. Now when  
it was not yet dawn, but night was, and between light and dark, then about six, pyre  
gathered the chosen army of the Achuaros, and they made about a rough mound  
drawing it out from the plain for all sides, and by it they made a wall and a belly  
compact, a defense for their ships and for themselves. And in a city made, pyre  
above (singing) walked through them, there might be a way for the chosen, chosen  
And outside it they dug a deep trench hard by, made and given, and they planted  
unknown it.<sup>1</sup>

This assemblage of the Achuaros, "hollow ships" (boats) a camp is the result of the  
Mississippi River during the two year siege of Troy. The Achuaros army captures the  
Fortmays of the camp with a reinforced burning of the hulls dead in a formal pyre.  
Arrived this critical feature of the pyre, the Achuaros' camp becomes a temporary city  
that resembles with the walled and fortified city of Troy. This "city of" ships' establishes  
an order "between sleep and movement" that is shared with such reinforced traditions as  
wearing and drawing in ancient Greece. In a sense, the Achuaros' through the process

<sup>1</sup> Homer, *Iliad*, trans. E.V. Rieu (London: 1916; 1918; 1920; 1921; 1922; 1923; 1924; 1925; 1926; 1927; 1928; 1929; 1930; 1931; 1932; 1933; 1934; 1935; 1936; 1937; 1938; 1939; 1940; 1941; 1942; 1943; 1944; 1945; 1946; 1947; 1948; 1949; 1950; 1951; 1952; 1953; 1954; 1955; 1956; 1957; 1958; 1959; 1960; 1961; 1962; 1963; 1964; 1965; 1966; 1967; 1968; 1969; 1970; 1971; 1972; 1973; 1974; 1975; 1976; 1977; 1978; 1979; 1980; 1981; 1982; 1983; 1984; 1985; 1986; 1987; 1988; 1989; 1990; 1991; 1992; 1993; 1994; 1995; 1996; 1997; 1998; 1999; 2000; 2001; 2002; 2003; 2004; 2005; 2006; 2007; 2008; 2009; 2010; 2011; 2012; 2013; 2014; 2015; 2016; 2017; 2018; 2019; 2020; 2021; 2022; 2023; 2024; 2025; 2026; 2027; 2028; 2029; 2030; 2031; 2032; 2033; 2034; 2035; 2036; 2037; 2038; 2039; 2040; 2041; 2042; 2043; 2044; 2045; 2046; 2047; 2048; 2049; 2050; 2051; 2052; 2053; 2054; 2055; 2056; 2057; 2058; 2059; 2060; 2061; 2062; 2063; 2064; 2065; 2066; 2067; 2068; 2069; 2070; 2071; 2072; 2073; 2074; 2075; 2076; 2077; 2078; 2079; 2080; 2081; 2082; 2083; 2084; 2085; 2086; 2087; 2088; 2089; 2090; 2091; 2092; 2093; 2094; 2095; 2096; 2097; 2098; 2099; 2100; 2101; 2102; 2103; 2104; 2105; 2106; 2107; 2108; 2109; 2110; 2111; 2112; 2113; 2114; 2115; 2116; 2117; 2118; 2119; 2120; 2121; 2122; 2123; 2124; 2125; 2126; 2127; 2128; 2129; 2130; 2131; 2132; 2133; 2134; 2135; 2136; 2137; 2138; 2139; 2140; 2141; 2142; 2143; 2144; 2145; 2146; 2147; 2148; 2149; 2150; 2151; 2152; 2153; 2154; 2155; 2156; 2157; 2158; 2159; 2160; 2161; 2162; 2163; 2164; 2165; 2166; 2167; 2168; 2169; 2170; 2171; 2172; 2173; 2174; 2175; 2176; 2177; 2178; 2179; 2180; 2181; 2182; 2183; 2184; 2185; 2186; 2187; 2188; 2189; 2190; 2191; 2192; 2193; 2194; 2195; 2196; 2197; 2198; 2199; 2200; 2201; 2202; 2203; 2204; 2205; 2206; 2207; 2208; 2209; 2210; 2211; 2212; 2213; 2214; 2215; 2216; 2217; 2218; 2219; 2220; 2221; 2222; 2223; 2224; 2225; 2226; 2227; 2228; 2229; 2230; 2231; 2232; 2233; 2234; 2235; 2236; 2237; 2238; 2239; 2240; 2241; 2242; 2243; 2244; 2245; 2246; 2247; 2248; 2249; 2250; 2251; 2252; 2253; 2254; 2255; 2256; 2257; 2258; 2259; 2260; 2261; 2262; 2263; 2264; 2265; 2266; 2267; 2268; 2269; 2270; 2271; 2272; 2273; 2274; 2275; 2276; 2277; 2278; 2279; 2280; 2281; 2282; 2283; 2284; 2285; 2286; 2287; 2288; 2289; 2290; 2291; 2292; 2293; 2294; 2295; 2296; 2297; 2298; 2299; 2300; 2301; 2302; 2303; 2304; 2305; 2306; 2307; 2308; 2309; 2310; 2311; 2312; 2313; 2314; 2315; 2316; 2317; 2318; 2319; 2320; 2321; 2322; 2323; 2324; 2325; 2326; 2327; 2328; 2329; 2330; 2331; 2332; 2333; 2334; 2335; 2336; 2337; 2338; 2339; 2340; 2341; 2342; 2343; 2344; 2345; 2346; 2347; 2348; 2349; 2350; 2351; 2352; 2353; 2354; 2355; 2356; 2357; 2358; 2359; 2360; 2361; 2362; 2363; 2364; 2365; 2366; 2367; 2368; 2369; 2370; 2371; 2372; 2373; 2374; 2375; 2376; 2377; 2378; 2379; 2380; 2381; 2382; 2383; 2384; 2385; 2386; 2387; 2388; 2389; 2390; 2391; 2392; 2393; 2394; 2395; 2396; 2397; 2398; 2399; 2400; 2401; 2402; 2403; 2404; 2405; 2406; 2407; 2408; 2409; 2410; 2411; 2412; 2413; 2414; 2415; 2416; 2417; 2418; 2419; 2420; 2421; 2422; 2423; 2424; 2425; 2426; 2427; 2428; 2429; 2430; 2431; 2432; 2433; 2434; 2435; 2436; 2437; 2438; 2439; 2440; 2441; 2442; 2443; 2444; 2445; 2446; 2447; 2448; 2449; 2450; 2451; 2452; 2453; 2454; 2455; 2456; 2457; 2458; 2459; 2460; 2461; 2462; 2463; 2464; 2465; 2466; 2467; 2468; 2469; 2470; 2471; 2472; 2473; 2474; 2475; 2476; 2477; 2478; 2479; 2480; 2481; 2482; 2483; 2484; 2485; 2486; 2487; 2488; 2489; 2490; 2491; 2492; 2493; 2494; 2495; 2496; 2497; 2498; 2499; 2500; 2501; 2502; 2503; 2504; 2505; 2506; 2507; 2508; 2509; 2510; 2511; 2512; 2513; 2514; 2515; 2516; 2517; 2518; 2519; 2520; 2521; 2522; 2523; 2524; 2525; 2526; 2527; 2528; 2529; 2530; 2531; 2532; 2533; 2534; 2535; 2536; 2537; 2538; 2539; 2540; 2541; 2542; 2543; 2544; 2545; 2546; 2547; 2548; 2549; 2550; 2551; 2552; 2553; 2554; 2555; 2556; 2557; 2558; 2559; 2560; 2561; 2562; 2563; 2564; 2565; 2566; 2567; 2568; 2569; 2570; 2571; 2572; 2573; 2574; 2575; 2576; 2577; 2578; 2579; 2580; 2581; 2582; 2583; 2584; 2585; 2586; 2587; 2588; 2589; 2590; 2591; 2592; 2593; 2594; 2595; 2596; 2597; 2598; 2599; 2600; 2601; 2602; 2603; 2604; 2605; 2606; 2607; 2608; 2609; 2610; 2611; 2612; 2613; 2614; 2615; 2616; 2617; 2618; 2619; 2620; 2621; 2622; 2623; 2624; 2625; 2626; 2627; 2628; 2629; 2630; 2631; 2632; 2633; 2634; 2635; 2636; 2637; 2638; 2639; 2640; 2641; 2642; 2643; 2644; 2645; 2646; 2647; 2648; 2649; 2650; 2651; 2652; 2653; 2654; 2655; 2656; 2657; 2658; 2659; 2660; 2661; 2662; 2663; 2664; 2665; 2666; 2667; 2668; 2669; 2670; 2671; 2672; 2673; 2674; 2675; 2676; 2677; 2678; 2679; 2680; 2681; 2682; 2683; 2684; 2685; 2686; 2687; 2688; 2689; 2690; 2691; 2692; 2693; 2694; 2695; 2696; 2697; 2698; 2699; 2700; 2701; 2702; 2703; 2704; 2705; 2706; 2707; 2708; 2709; 2710; 2711; 2712; 2713; 2714; 2715; 2716; 2717; 2718; 2719; 2720; 2721; 2722; 2723; 2724; 2725; 2726; 2727; 2728; 2729; 2730; 2731; 2732; 2733; 2734; 2735; 2736; 2737; 2738; 2739; 2740; 2741; 2742; 2743; 2744; 2745; 2746; 2747; 2748; 2749; 2750; 2751; 2752; 2753; 2754; 2755; 2756; 2757; 2758; 2759; 2760; 2761; 2762; 2763; 2764; 2765; 2766; 2767; 2768; 2769; 2770; 2771; 2772; 2773; 2774; 2775; 2776; 2777; 2778; 2779; 2780; 2781; 2782; 2783; 2784; 2785; 2786; 2787; 2788; 2789; 2790; 2791; 2792; 2793; 2794; 2795; 2796; 2797; 2798; 2799; 2800; 2801; 2802; 2803; 2804; 2805; 2806; 2807; 2808; 2809; 2810; 2811; 2812; 2813; 2814; 2815; 2816; 2817; 2818; 2819; 2820; 2821; 2822; 2823; 2824; 2825; 2826; 2827; 2828; 2829; 2830; 2831; 2832; 2833; 2834; 2835; 2836; 2837; 2838; 2839; 2840; 2841; 2842; 2843; 2844; 2845; 2846; 2847; 2848; 2849; 2850; 2851; 2852; 2853; 2854; 2855; 2856; 2857; 2858; 2859; 2860; 2861; 2862; 2863; 2864; 2865; 2866; 2867; 2868; 2869; 2870; 2871; 2872; 2873; 2874; 2875; 2876; 2877; 2878; 2879; 2880; 2881; 2882; 2883; 2884; 2885; 2886; 2887; 2888; 2889; 2890; 2891; 2892; 2893; 2894; 2895; 2896; 2897; 2898; 2899; 2900; 2901; 2902; 2903; 2904; 2905; 2906; 2907; 2908; 2909; 2910; 2911; 2912; 2913; 2914; 2915; 2916; 2917; 2918; 2919; 2920; 2921; 2922; 2923; 2924; 2925; 2926; 2927; 2928; 2929; 2930; 2931; 2932; 2933; 2934; 2935; 2936; 2937; 2938; 2939; 2940; 2941; 2942; 2943; 2944; 2945; 2946; 2947; 2948; 2949; 2950; 2951; 2952; 2953; 2954; 2955; 2956; 2957; 2958; 2959; 2960; 2961; 2962; 2963; 2964; 2965; 2966; 2967; 2968; 2969; 2970; 2971; 2972; 2973; 2974; 2975; 2976; 2977; 2978; 2979; 2980; 2981; 2982; 2983; 2984; 2985; 2986; 2987; 2988; 2989; 2990; 2991; 2992; 2993; 2994; 2995; 2996; 2997; 2998; 2999; 3000; 3001; 3002; 3003; 3004; 3005; 3006; 3007; 3008; 3009; 3010; 3011; 3012; 3013; 3014; 3015; 3016; 3017; 3018; 3019; 3020; 3021; 3022; 3023; 3024; 3025; 3026; 3027; 3028; 3029; 3030; 3031; 3032; 3033; 3034; 3035; 3036; 3037; 3038; 3039; 3040; 3041; 3042; 3043; 3044; 3045; 3046; 3047; 3048; 3049; 3050; 3051; 3052; 3053; 3054; 3055; 3056; 3057; 3058; 3059; 3060; 3061; 3062; 3063; 3064; 3065; 3066; 3067; 3068; 3069; 3070; 3071; 3072; 3073; 3074; 3075; 3076; 3077; 3078; 3079; 3080; 3081; 3082; 3083; 3084; 3085; 3086; 3087; 3088; 3089; 3090; 3091; 3092; 3093; 3094; 3095; 3096; 3097; 3098; 3099; 3100; 3101; 3102; 3103; 3104; 3105; 3106; 3107; 3108; 3109; 3110; 3111; 3112; 3113; 3114; 3115; 3116; 3117; 3118; 3119; 3120; 3121; 3122; 3123; 3124; 3125; 3126; 3127; 3128; 3129; 3130; 3131; 3132; 3133; 3134; 3135; 3136; 3137; 3138; 3139; 3140; 3141; 3142; 3143; 3144; 3145; 3146; 3147; 3148; 3149; 3150; 3151; 3152; 3153; 3154; 3155; 3156; 3157; 3158; 3159; 3160; 3161; 3162; 3163; 3164; 3165; 3166; 3167; 3168; 3169; 3170; 3171; 3172; 3173; 3174; 3175; 3176; 3177; 3178; 3179; 3180; 3181; 3182; 3183; 3184; 3185; 3186; 3187; 3188; 3189; 3190; 3191; 3192; 3193; 3194; 3195; 3196; 3197; 3198; 3199; 3200; 3201; 3202; 3203; 3204; 3205; 3206; 3207; 3208; 3209; 3210; 3211; 3212; 3213; 3214; 3215; 3216; 3217; 3218; 3219; 3220; 3221; 3222; 3223; 3224; 3225; 3226; 3227; 3228; 3229; 3230; 3231; 3232; 3233; 3234; 3235; 3236; 3237; 3238; 3239; 3240; 3241; 3242; 3243; 3244; 3245; 3246; 3247; 3248; 3249; 3250; 3251; 3252; 3253; 3254; 3255; 3256; 3257; 3258; 3259; 3260; 3261; 3262; 3263; 3264; 3265; 3266; 3267; 3268; 3269; 3270; 3271; 3272; 3273; 3274; 3275; 3276; 3277; 3278; 3279; 3280; 3281; 3282; 3283; 3284; 3285; 3286; 3287; 3288; 3289; 3290; 3291; 3292; 3293; 3294; 3295; 3296; 3297; 3298; 3299; 3300; 3301; 3302; 3303; 3304; 3305; 3306; 3307; 3308; 3309; 3310; 3311; 3312; 3313; 3314; 3315; 3316; 3317; 3318; 3319; 3320; 3321; 3322; 3323; 3324; 3325; 3326; 3327; 3328; 3329; 3330; 3331; 3332; 3333; 3334; 3335; 3336; 3337; 3338; 3339; 3340; 3341; 3342; 3343; 3344; 3345; 3346; 3347; 3348; 3349; 3350; 3351; 3352; 3353; 3354; 3355; 3356; 3357; 3358; 3359; 3360; 3361; 3362; 3363; 3364; 3365; 3366; 3367; 3368; 3369; 3370; 3371; 3372; 3373; 3374; 3375; 3376; 3377; 3378; 3379; 3380; 3381; 3382; 3383; 3384; 3385; 3386; 3387; 3388; 3389; 3390; 3391; 3392; 3393; 3394; 3395; 3396; 3397; 3398; 3399; 3400; 3401; 3402; 3403; 3404; 3405; 3406; 3407; 3408; 3409; 3410; 3411; 3412; 3413; 3414; 3415; 3416; 3417; 3418; 3419; 3420; 3421; 3422; 3423; 3424; 3425; 3426; 3427; 3428; 3429; 3430; 3431; 3432; 3433; 3434; 3435; 3436; 3437; 3438; 3439; 3440; 3441; 3442; 3443; 3444; 3445; 3446; 3447; 3448; 3449; 3450; 3451; 3452; 3453; 3454; 3455; 3456; 3457; 3458; 3459; 3460; 3461; 3462; 3463; 3464; 3465; 3466; 3467; 3468; 3469; 3470; 3471; 3472; 3473; 3474; 3475; 3476; 3477; 3478; 3479; 3480; 3481; 3482; 3483; 3484; 3485; 3486; 3487; 3488; 3489; 3490; 3491; 3492; 3493; 3494; 3495; 3496; 3497; 3498; 3499; 3500; 3501; 3502; 3503; 3504; 3505; 3506; 3507; 3508; 3509; 3510; 3511; 3512; 3513; 3514; 3515; 3516; 3517; 3518; 3519; 3520; 3521; 3522; 3523; 3524; 3525; 3526; 3527; 3528; 3529; 3530; 3531; 3532; 3533; 3534; 3535; 3536; 3537; 3538; 3539; 3540; 3541; 3542; 3543; 3544; 3545; 3546; 3547; 3548; 3549; 3550; 3551; 3552; 3553; 3554; 3555; 3556; 3557; 3558; 3559; 3560; 3561; 3562; 3563; 3564; 3565; 3566; 3567; 3568; 3569; 3570; 3571; 3572; 3573; 3574; 3575; 3576; 3577; 3578; 3579; 3580; 3581; 3582; 3583; 3584; 3585; 3586; 3587; 3588; 3589; 3590; 3591; 3592; 3593; 3594; 3595; 3596; 3597; 3598; 3599; 3600; 3601; 3602; 3603; 3604; 3605; 3606; 3607; 3608; 3609; 3610; 3611; 3612; 3613; 3614; 3615; 3616; 3617; 3618; 3619; 3620; 3621; 3622; 3623; 3624; 3625; 3626; 3627; 3628; 3629; 3630; 3631; 3632; 3633; 3634; 3635; 3636; 3637; 3638; 3639; 3640; 3641; 3642; 3643; 3644; 3645; 3646; 3647; 3648; 3649; 3650; 3651; 3652; 3653; 3654; 3655; 3656; 3657; 3658; 3659; 3660; 3661; 3662; 3663; 3664; 3665; 3666; 3667; 3668; 3669; 3670; 3671; 3672; 3673; 3674; 3675; 3676; 3677; 3678; 3679; 3680; 3681; 3682; 3683; 3684; 3685; 3686; 3687; 3688; 3689; 3690; 3691; 3692; 3693; 3694; 3695; 3696; 3697; 3698; 3699; 3700; 3701; 3702; 3703; 3704; 3705; 3706; 3707; 3708; 3709; 3710; 3711; 3712; 3713; 3714; 3715; 3716; 3717; 3718; 3719; 3720; 3721; 3722; 3723; 3724; 3725; 3726; 3727; 3728; 3729; 3730; 3731; 3732; 3733; 3734; 3735; 3736; 3737; 3738; 3739; 3740; 3741; 3742; 3743; 3744; 3745; 3746; 3747; 3748; 3749; 3750; 3751; 3752; 3753; 3754; 3755; 3756; 3757; 3758; 3759; 3760; 3761; 3762; 3763; 3764; 3765; 3766; 3767; 3768; 3769; 3770; 3771; 3772; 3773; 3774; 3775; 3776; 3777; 3778; 3779; 3780; 3781; 3782; 3783; 3784; 3785; 3786; 3787; 3788; 3789; 3790; 3791; 3792; 3793; 3794; 3795; 3796; 3797; 3798; 3799; 3800; 3801; 3802; 3803; 3804; 3805; 3806; 3807; 3808; 3809; 3810; 3811; 3812; 3813; 3814; 3815; 3816; 3817; 3818; 3819; 3820; 3821; 3822; 3823; 3824; 3825; 3826; 3827; 3828; 3829; 3830; 3831; 3832; 3833; 3834; 3835; 3836; 3837; 3838; 3839; 3840; 3841; 3842; 3843; 3844; 3845; 3846; 3847; 3848; 3849; 3850; 3851; 3852; 3853; 3854; 3855; 3856; 3857; 3858; 3859; 3860; 3861; 3862; 3863; 3864; 3865; 3866; 3867; 3868; 3869; 3870; 3871; 3872; 3873; 3874; 3875; 3876; 3877; 3878; 3879; 3880; 3881; 3882





Figure 6.3 Mound Village: Barataria Bay, Louisiana. (A) Aerial photograph of Marshycookeen Delta area and Barataria Bay. (B) Aerial view of Mound Village. and (C) Platform and platform at Mound Village (New Orleans City Archives.)

### **Using Camp Water**

The earth floats on water, which is in every way the source of all things.<sup>5</sup>

Water, as the transitory, spherical, source to origin of and support for a floating universal plane, explains, in the Old French, the earth/plan, plane, domain, a diagram, itself an epistemological plane, plane, the spherical movement of the Pre-creation philosophy. Thales' diagrams are relationships between earth and water. The first manifestation, which is explicit, describes the actual plane relational relationship of the earth to water. Thales believed that the earth, composed of matter, is a nature, similar to that of wood, formed on water. In this way, earth is a platform rising on the water's surface. The second relationship, which is, explicit or is, a horizontally created diagram of the origin of earthly matter is water. As argued previously (Miles 1998), he had founded

<sup>5</sup> Thales, as presented in the *Metaphysics* (102a 10-11).

the school of natural philosophy. Thales was in the position to observe the penetration of earth from water in the Maeander River captured in sediment rock flow into the Gulf of Lede. Across the Gulf the coastal village, houses of the town of Priene had to be rebuilt closer to the receding shoreline during the time of Thales.<sup>2</sup> Thus, the movement between

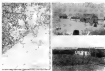


Figure 6.3. Aerial photograph of the Maeander River delta in Turkey. Beyond the river, and along drying platforms, Miletus Village (Near Çeşme City) located at earth and water at the coastline subsides in the Thales' and change order of water. The phenomena of sedimentation has resulted in the town of Miletus, current in water almost no order, island. Additionally, Thales explained the phenomenon of earthquakes in the result of the fluctuating dynamics of "rough water" (sea) within the Hellenic civilization in Priene.<sup>3</sup> In the Miletusge Da he region is found the phenomenon of "circular" movement, which does not fit the sliding scale of the coastal plain.<sup>4</sup> Thus, the

<sup>2</sup>Thales of Miletus, Thales of Miletus, 17 April 2001, <<http://www.ancienthistory.com/thales.htm>> (11 September 2001).

<sup>3</sup>Thales' water philosophy, as well as earth, fire, and water, is a key concept in the history of science. Thales of Miletus, Thales of Miletus, 17 April 2001, <<http://www.ancienthistory.com/thales.htm>> (11 September 2001). Thales of Miletus, Thales of Miletus, 17 April 2001, <<http://www.ancienthistory.com/thales.htm>> (11 September 2001). Thales of Miletus, Thales of Miletus, 17 April 2001, <<http://www.ancienthistory.com/thales.htm>> (11 September 2001). Thales of Miletus, Thales of Miletus, 17 April 2001, <<http://www.ancienthistory.com/thales.htm>> (11 September 2001).

dispute), also known as Tinian, through, present, an initial foundation for the study of the practices of Baniwa Bay's Mande Village on the Mucicappa River (Baniwa, part of figure 6-1). As more permanent structures within the coastal landscape, these platforms constructed can be considered as a type of camp. This idea will need to be developed through the study of the residential architecture of the cultural groups who founded Mande Village.

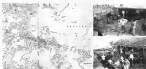


Figure 6-1: Topographical map of northern area of Baniwa Bay and aerial of shellfish drying platforms (K. bay (K. bay) and Q. bay (Q. bay) from Okinawa City, Japan).

For the initial + Baniwa groups, the persistence of such a site (a coastal) large environment of the western Philippines indicated the development of "people" (the "people" and "land people") that lived on or below, above the, -shells coastal areas on the, Side Sea. Originally relying exclusively on the ecology of the large (the large) on the, the Baniwa subsequently created supplemental dwellings on sites that were often grouped together, forming an artificial island with networks of narrow paths connecting spaces.<sup>10</sup> Initially, the "the large" became as "people of the large place" in the form of the Polynesian (the large) and the "large" became as "people of the large" throughout the "large" (the large).

<sup>10</sup> Baniwa, Part 1: The Baniwa, in Japanese, "The Baniwa" (Tokyo: 1990), 10-11.

groupings of wooden stil platforms themselves, shelling tidal waters. Connections and layout of the poles lay linear joining grid forms, followed a randomized sequence:

The traditional Tswana house (bopanyo) has four poles, arranged in three rows of three, each representing a part of the body. The part at the center, representing the head, is the last to be erected. There is, followed by the pole on the southeast corner, which represents the hip, then the pole on the northwest corner, the shoulder. This is on the southeast corner, the other hip. That is the southeast corner, the other shoulder. The corner west of the head, the left side of the chest, the other hip, then on the north of the head, the neck, then on the south of the head, the groin. Once more all the poles will come, the finishing of the house and the protection of its occupants.<sup>5</sup>

The platforms at *Mambo Village* combine the connectivity of the floating *Budja* villages, unlike Tswana use of pilings for the structural support of the platforms. Although to keep the floating form like sails of the *Budja*, the *Mambo Village* southern station connection to the shifting level of tidal waters is the horizontal surface, close proximity to the water surface. Thus, one connection with camping that can be made is the floating of a virtually mobile unit – whether considered as ship or platform or house or house – in addition, the approximation of these water waters through other water-based constructs, such as the walkways, docks, floating and raised or raised. New “roads” can be easily introduced by way of new plank walkways. The water serves as a ground for temporary support, which is then explained by sails and pilings. The water also provides the only means of access to and from this community. Thus, water acts as connector and isolator, offering the use of the same time-forming system with the landward. In this case, mobility essentially allows for the development of a fixed and semi-permanent community at a distance from territorial boundaries.

<sup>5</sup> *Budja Poles, 'Tswana: A Dictionary of Names of the Dialects of the West',* (London: Cambridge University Press, 1987), 138.



## Clearing, Using, Colonization and Difference

*Architectonics and 18<sup>th</sup> century*<sup>1</sup> Philippine ethnographs and evokes *and's* common

via spatial history of Spanish colonies. Inge's writing the history of the Delta region

By the 1470s,<sup>2</sup> the array of plantations known as Monte Yeligra had begun to rise above

Barbaric Bay's tidal waters within the marginalised zone of the settlement Delta northwards

of the Delta region. The area also attracted Chinese immigrants, who added their

knowledge of shrimp shrimp cultivation to the developing economy of the Yeligra

Adaptability, as this time other ethnic groups including the "Arachids," or Chinese from

Spain, Korea, the Dutch, Chinese from Hainan, and Chinese from the Philippines, were

utilising the settlement of its, respectively and cultural situations. In many cases, their

resources were limited to the groups, although used in an individual landscape. For

example, Chinese contributed to the region their techniques of waterways and "sowing"

the system – adapted from the rocky Philippines coast and Mediterranean climate.

The cultural evolution of the region characterises the important aspect of

"difference" within the Delta – a diversity that was manifested within a community and

in what remains to my knowledge state of co-existence. The area's history of

colonised nations highlights the colonial nature of the Delta zone. Appointed by the

internal law and the diversity between high and low, the fluctuating industrial

structural water, possibly waterways, and the complex web both between the area for

Monte Yeligra and other plantations communities within a context of agency where legal

boundaries are indefinite and where territory starts the space of what is, effects only a

<sup>1</sup> Maria C. Espino, *Adaptation and community* (New Orleans: J.P. Little and Sons, 1980).

<sup>2</sup> Barry Newman, *Shrimp: Inge's cultural history* (New Orleans: Pelican Publishing Company, 2011).

colloquial "possessions." A recent volume published by the National Oceanographic and Atmospheric Administration (NOAA) summarizes the intellectual and legal aspects of "delineating maritime boundaries in the United States from both historical and contemporary perspectives." From these documents, it is clear that the determination of "territorial sea" is a highly disputed problem, involving changes and factors defined in meteorology, astronomy, climate, and geography. The two main problems that characterize the situation under Debris topics are questions of delimitation and passage, which were the subject of a United Nations conference in 1958.<sup>11</sup> Because the tidal range varies with the particularity of sites, the problem of delimitating land boundaries and their territorial boundaries is highly dependent on context. For example, the Supreme Court's line of factors in defining "a particular island's coast" reflects the importance of the specific context, "such as distance from the mainland, depth and width of intervening waters, shape, and relationship to the configuration or contours of the coast."<sup>12</sup> Thus, within this concept of delimitation, two political events with resolutions related and unrelated. First, the problem of delimitating the edge of land through the "ordinary low water mark" from which we begin the territorial sea poses a problem because of the "peculiarly" status of the coastline. In fact, the Supreme Court excluded that characteristic as its ruling for the *Louisiana Boundary Case* of 1969 – very late drawn by application of the rules of the Convention on the Territorial Sea and the Contiguous

<sup>11</sup> Joseph L. Bielewicz and Richard W. Reed, "United Nations Conference on the Law of the Sea," *History and the Boundary: Volume 3* (Washington, DC: Different Coast Survey, National Oceanic and Atmospheric Administration, 1982) Part 3 (Chapter 2, 3); also, "The three volumes have the latest published online in a historical and geographical database form."

<sup>12</sup> *Louisiana Boundary Case*, 393 U.S. 308 (1969), as quoted in Joseph L. Bielewicz and Richard W. Reed, "The Fisheries Controversy," *History and the Boundary: Volume 3* (Washington, DC: Office of Coast Survey Research Service and Information, Administration, 2008) Part 3, 34.

Zone would be ambulatory and would vary with the frequent changes in the shoreline.<sup>142</sup> Moreover, natural charts (as older maps) cannot reflect the rapidly cultural processes at work in the Mississippi Delta region – and in such extreme cases of fluctuation, in effect reflect the reality of the situation only in the measure that the referenced aerial photograph is taken.<sup>143</sup> Again we emphasize that we are not suggesting that the chart, as printed, contained errors. Rather, the Chart recognizes that with passage and variation no chart is likely to remain accurate forever.<sup>144</sup> Thus, “ambulatory here” becomes a matter not of inaccuracy at the position of delineating islands then marked in the attempt to reference the land’s configuration and consequently define “island waters.” The Supreme Court’s response to the stability of the Louisiana coastline reflects the problems of the region:

But upon Louisiana a geography hangs from the north. The Supreme Court has described the Louisiana coast as “strangely unbroken and riddled with creeks and other waterways” and in places “columns of small clumps of land which are entirely surrounded by water and therefore technically islands.” In other words, it is as if the delta were the mainland is islands. If an area of land surrounded by water is high tide low – and islands cannot form the land out of a bay there, are we to say on the Louisiana coast – That everything seems water/land/low?

In fact the Supreme Court has already determined that some of these marsh land “should be considered mainland.” In *Consensus v. Mississippi*, the Court said: “Mississippi shows that the promontory of St. Bernard and Louisiana marshes, rivers, is particularly in the flat water of the word, but even if the they contain an archipelago of islands. Clearly there are – portions of wetlands which might technically be called islands – but they are not true islands.” *Consensus v. Mississippi*, 362 U.S. 1–42 (1960). It went on to say the promontory is mainland.<sup>145</sup>

<sup>142</sup> *Consensus v. Mississippi*, 362 U.S. 1–11 (1960) in Anne L. Bredemeyer and Michael W. Reed, “The Tidewater/Lagoon,” *Shores and Sea Resilience*, Volume 86 (Pittsburgh, PA: Coastal Conservation and Adaptation, International on 2008) Part 1–32.

<sup>143</sup> Anne L. Bredemeyer and Michael W. Reed, “The Tidewater/Lagoon,” 70.

<sup>144</sup> Anne L. Bredemeyer and Michael W. Reed, “The Tidewater/Lagoon,” 70.



that is written about disputed points) of the real question that continuously lingers in contemporary, as surely as it has, and it places them further.<sup>24</sup>

The spatial action of court decisions and legal proceedings underlines the assemblage and the displacement of language. For de Certeau, these political ideas operate on places, as an everyday "mobile and negotiated cultural" for delimiting frontiers.<sup>25</sup> It is also important to point out that the places are not separate on the screen, which are not an unmediated sensory onto the place. The institutional and "institutionalized" aspects of modern Louisiana's landscape results in a more displacement by the linguistic proceedings presented above. Unsurprisingly, Louisiana delta, the phenomenon of landscapes affects the writing of the "wildness language." Moreover, the landscapes reflect the platform construction as their complexity and timing of land not on obstacles and levels. The search, problematic to the linguistic proceedings of the landscapes are actually the qualities involved in the relationship of Marsh Village. The intensity and being present of the Delta region creates a peripheral condition making wilderness difficult and allowing a degree of autonomy outside the possible limits of political control and regularly processed from the spaces of the unfenced sea.

### Making Camp: Detail and Technique

While questions of literacy are important to the last diagram of a horizontally articulated matrix, a return to the vertical relation between water and platform allows a return to the level of detail where the construction and composed use of the platform

<sup>24</sup> Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 122.

<sup>25</sup> De Certeau, 122.



Figure 4.3 Topography, view of northeast edge of San Juan River and Waterfall, showing the steepness of the plateau of Monte Village.

Chimachewi canoe. Chung Fui and Quong Fui were on platforms within the village.

Located in Monte Village (Figures 4-4) Composed of housing, is an historic storage<sup>1</sup>

Platform, a post office and market. These platforms were, eventually, networks of smaller platforms, connected by dikes and walkways. The platforms had doors normally located within easily accessible systems of plank and hand-driven pilings, near between 8 and 10 ft above the tidal wetland. These constructions were ultimately used for storage and for drying of shrimp. Chinese migrants from California first initiated the development along shrimp by 1920 and continued to report the migration of their cattle back and forth.<sup>2</sup> In 1945 the Chinese entrepreneur Lee Joo received Patent Number 146,881 for the process of sun-drying shrimp. Shrimp caught in stranding, "baggot" boats and French seines were usually salt-leached and broiled as a sea food delicacy or copper-cupricum with traditional of Chinese salt and water. It has been noted that these pits were "usually big enough for a

<sup>1</sup> H.E. Polgar, "The Marine Shellfish Shrimp of Louisiana" (Unpublished Ph.D. dissertation, San Francisco State University, 1963).

<sup>2</sup> J. Williams (Williams, "Sea Products") and Andrew H. Williams, "The Shrimp Industry of California, 1840-1900" (San Francisco: University of California Press, 1900) 11-12. Williams, "Sea Products" and H. Williams, "California Shrimp Industry, 1900-1910" 11-12.

known to exist at <sup>13</sup> The shrimp were then loaded onto the surface of the platforms and with long wooden poles, were spread into a single layer for drying. In order to aid the drying process, the platforms were sloped with valleys at the junction of the plates for drainage of excess water. Many of these platforms were expensive. For example, the main drying platform at Shunde Village was approximately 40000 square feet in area.<sup>14</sup> The process of drying took three days in the summer and up to ten days in the winter. The drying was then called *shu* (shun) and up to ten days in the winter. The drying was then called *shu* (shun) and up to ten days in the winter. The process known as “finishing the shrimp” began.

The men with poles on one shoulder would lift forward a rock and the shrimp commenced. Round and round they went. Tongs (shrimp shapers, these baskets) caught in situations the men observed were additional tools, all the while breaking outside jobs.<sup>15</sup>

Others accompanied by others (the shapers) were specially made wooden shapers to crush the shrimp shells efficiently and to remove the heads and tails (which were then sold at a premium as separate shrimp parts from shell). Shells and heads were used to chop the shrimp. Oak barrels (usually used as containers for brine in Europe) were adopted for use in the shrimp industry (with the accepted caveat that one barrel was the equivalent of 20 pounds of local oak) (shap). Also in use were baskets (shaped by shapers) as “chairs.”<sup>16</sup> These items and techniques reported by Chinese immigrants, these particular as well as other relevant baskets were also known as “shell barrels” indicating that

<sup>13</sup> For example: “Shunde’s massive military base closed for renovation” *Epoch Times* (Shunde) 26 July 1993:4.

<sup>14</sup> “History of Chinese Shrimp,” *Epoch Times*, 10 August 1993 (retrieved from <http://www.epochtimes.com/archives/1993/august/08aug01china.htm#1>).

<sup>15</sup> *Minxing Epoch Times*, 3, International Edition, 10 January 1998. See also *Epoch Times*, 10 January 1998.

<sup>16</sup> David P. Morris, “Shrimp Barrels,” *Chronicle of China’s History*.

this capsule of life potential during war as to do, have needed. The war film *Changyuan Huihui*<sup>2</sup> was also related to this standard, holding 'To parents and siblings one heart, wholehearted' Changyuan<sup>3</sup> was proposed. The *Changyuan* basket stood as a name for movie packaging *Changyuan*, imported to New Orleans from France.<sup>4</sup>



Figure 4-4: Aerial photograph of 'Mao's Village, Old and New Field' and the picture of *Changyuan* basket

### Breaking Camp—Breaking the Diagram

Thus, the originally proposed diagrams for the vertical and horizontal structures were replaced by the diverse spatial processes and landscapes at the place. While

<sup>2</sup> *White Light*. But as the scenario for film production was developed into the platform building and residential construction plan, the main goal was to create a house through building and to realize the circulation of various activities in the film environment and so on. Each space of community was constructed while the film construction was to achieve its substantial significance and to construct landscape.



writing as one of "irreducible relations" <sup>25</sup> between land and water, the diagram as previously conceived tend to be implemented conceptually to account for the multiplicity of the platform phenomenon. For Peter Eisenman the diagram is "not only an explanation, is something that comes after, but it also acts as an intermediary in the process of generation of real space and form" <sup>26</sup> Eisenman continues in the text:

The diagram then is both form and matter: the visible and the invisible. Diagrams for buildings do not attempt to bridge the gap between these parts, but rather to attempt to redefine it, to open the gap to other informed systems and functions, which will become formal. Diagrams then, form visible matter and formulate invisible functions. <sup>27</sup>

While the concept of the diagram as the generator for architectural process is important for this discussion, R.J. Smith's approach to a diagrammatic practice (such as Eisenman's) as a "serious venture" of architecture leads to the dual role of the diagram specifically in the study of representation such as the platform of Manila Village: <sup>28</sup>

As Christopher Rice said: "Things happen with too simple a principle" was

perhaps because the land was given, grew, was built. <sup>29</sup> What is inherent multiplicity mixed with clarity: the platform of Barcelona City serves as a case for the study of place

<sup>25</sup> Charles Jencks *Post-Modern: The Cultural Politics of Architecture*, 2nd Edition (London and Port Waverley: Cambridge MA, Belknap Press of Harvard University Press, 1986), Volume 1: 121 (quoting Richard Serra, "Oneness of Space," *Seaside* 34 (1985), 75. Drawing its inspiration from the diagrammatic work of Louis Kahn, Eisenman's "5 more questions about a postmodernism" as well as circulation and formal order by the concept site: 14-155. The diagrammatic work itself is placed in a place of something else while attempting to reveal other levels of form into the formal relation of subject, object and "representation" the representation is the subject. In terms of representation the representation itself is a representation of how an object and its describing thing is. Obviously, subject is representation.

<sup>26</sup> Peter Eisenman, "Diagram: An Ongoing Series of Striving," *Diagram: Source* (New York: Van Nostrand Reinhold, 1987), 28.

<sup>27</sup> Eisenman, 30.

<sup>28</sup> R.J. Smith, "Drawing Text: as the Diagrammatic Basis of Contemporary Architecture," *Diagram: Source* (New York: Van Nostrand Reinhold, 1987), 24.

<sup>29</sup> Christopher Rice, *The New Urbanism* (New NY: Council on Architectural Preservation, 1984), 15 (quoting

history and ontology. Like the *synopsis* reviewed in the previous chapter, its first feature traces three-platonic coordinates: spatial, temporal, of proximity and alienation, and interaction and self-criticism. But *y* and ontology. The contemporary modification of the platform as self-defining device provides a different relationship to place, movement, and economy. Though usually resulting in a contested ground that can be studied's essentially as a network of adjustments and points of control, the work of the constructional architect demands comparison to the changing platform as type of a total formal envelope. Thus, a third diagram – that of the responsive strategy can better define the two diagrams considered by way of Thales' early prearrangement. This diagrammatic overlay does not consider an appendicular relationship between nature and technology, political context, or cultural background. Instead, the responsive strategy narrows between two character: the *para* side and the *synopsis*.

To play the position or to play the location or to document the relation. It is to have a relation with the relation itself. Move with the systems from which it comes to which it goes, and by which it passes. Move to the things as, and as, and understandingly, in the subjects in each. Or rather in three points: in position, in context, in relation. And that is the meaning of the *para* side, in the word *para* it is in the side, not in the side, it is not in the thing but in its relation. It has relations, as they say, and makes a system of them. It is always moving and never standing. It has a relation to the relation, it is to be there.

Reform *para* side (in much the same way as Michael Smeets speaks of the *para* side) the platform construction can be understood as pre-positioned, a condition that allows for the coexistence of their paradoxical qualities of temporality and permanence, as well as propriety and disarray. The groupings of platforms on *para*-side onto the relation between appendicular elements rather than entirely engages themselves (whether political

<sup>5</sup> Michael Smeets, *The Paradox* (trans. Lawrence B. Schick) (Baltimore: The Johns Hopkins University Press, 1992), 10-1.

re-invented). Thus, the contextual parameters come from within the system and is shaped both by the operators (praxis) developed by the method community and by the fabric of history that variably regulates the political and material landscape. Defined by Michel de Certeau as a "calculated action determined by the absence of a proper focus"<sup>17</sup> the tactics practiced by the platform dwellers included building dwelling, trading, and even sleeping. The existing "strategies of" the state are reckoning with an anthropology-condition is not unlike a dark void from which someone constructs images: a narrative community on which socioeconomic and political structures appear as "ephemeral islands."<sup>18</sup> The Certeau also relates such a position constant to theory provided by Kuhn's key on the spiritual dimension (1984) – a key that is built in specifications but is subsequently altered by a series of non-rationalistic events. The platform city includes contingencies for such descent as to design its structure, (or place) and the efficient mobility of its inhabitants.<sup>19</sup>



Figure 4-7 Detail of topographic map and ethnographic sketch, Manila Village

<sup>17</sup>Michel de Certeau, *Making Po- Plans and Politics: The Practices of Everyday Life* trans. Richard Howard, Harvard University Press (1984), 37

<sup>18</sup>The Certeau, 36. As an operative right after the modernization of urban anthropology model in 1970s, language of power flows and design

<sup>19</sup>The Certeau, 109

The asymptotic territory of Manila Village can also be described in terms of a linguistic situation: “Such is the condition of teaching without interacting. The platform continuously maintained contact with nature, economy, and institutions, while preserving a distance that allowed for multiplicity. We then a patch of 1883 and the eventual purchase of several small “schools” by Chinese immigrants from the Louisiana Land Office for 5¢ 25-p¢ has not reduced their partial appropriations of institutionalized structures of ownership and structure.”<sup>17</sup> Two elements are evident in this linguistic convergence and divergence: The asymptotic condition of teaching without interacting that occurs within Manila Village as well as externally in relationship to the “mainland.” Michel Serres describes this process as well under teaching/teach like situation:

It is the chaos of present. It is not what. It is not a class of necessary. Stability is well tolerated, it goes off to a tangent. It contradicts on the passing signals, the fluctuations of the sea, or some waving of compass. The class is not a class of chance either: a would-be class necessarily breaks it. It is the observed contingency: there-emerging rules, plans through-negativity, by local pull-and-thrust degrees, by word of mouth, from one mouth to the other. It emerges from the sea alone, the natural order, the probabilistic map.<sup>18</sup>

What are the implications of the asymptotic for architecture: specifically the possibility of an architecture of language? At the scale of representation as well as, in the more detailed work of actual construction.<sup>19</sup> Recent discussions of the probabilistic region have used the “Hollander” found an asymptotic (or asymptotic) region as no longer possible and that such discussions must be referred to understood as lateral difference within a region. It has also been noted by Charles Jencks that the post-explicit

<sup>17</sup> David Kaplan, “Strong with off to sea/Power,” *Language Communication* 25, no. 7 (2005): 76–81.

<sup>18</sup> Michel Serres, *Classics in the Sciences, Letters and Letters, Politics* (Ann Arbor: UMI, University of Michigan Press, 1970): 74–5.

between it is characterized by an “unavoidable process.”<sup>18</sup> Alan Colquhoun has pointed out that despite his focus on environmental questions of modernization and the urban “real” and its far complex than that we find in the platform of Mando Village. The region is thus a “valuation” – a circumstance for Sorensen’s “image of consciousness (p)” rather than a traditional opportunity waiting for revolution. Also, as Anthony Wallace has suggested, the diagram is linked to a subject, or at least a subject position.<sup>19</sup> ‘Consciousness’ is used to read this platform mechanism, with its simple characteristics, occupies a middle, ground between Foucault’s “interceptor”<sup>20</sup> and a revealed subject<sup>21</sup> is dominated by Sorensen. Gropius, Mies van der Rohe’s diagrammatic practice does not have to represent one of his ideas as Trompeter suggests. As a framework, the mechanistic architect might work their hand diagrams to construct a built landscape in much the same way that the Egyptian represent its solar works from the scrolls of details and diagrams to compose the dwelling.<sup>22</sup> Without a complete rendering of what the completed project will look like, the architect instead uses the detail diagrams to carry out “local operations” that result in a finished

<sup>18</sup> Peter Gropius, *Diagrammatic Methods: Constructed Space under Black Lines with Examples*, Berlin: Weimarer Pion, 1986, 31.

<sup>19</sup> “The Language of Representation: Peter Gropius’ Space and its Use,” *Architecture and the City*, New York: Princeton Architectural Press, 1997, 71-72.

<sup>20</sup> Anthony Wallace, “Diagrams of Utopia,” *October* 79 (2000).

<sup>21</sup> Michel Foucault, “Other Spaces,” *Letter to the Architect*, 1981 (1984). Richard’s character of a group exemplify modern details, the classification of “interceptor” becomes a subject, which for him, includes the “hidden place” of the step.

<sup>22</sup> Peter Gropius, “The Image,” *Modern Architecture*, 1926 (1927) (Cambridge, MA: MIT Press, 1986), 74-75. The image of platform architecture includes questions of images, images, and political processes, which are the process of modernization in the subject to the “Image” section of Chapter 2.

<sup>23</sup> The work of John R. Taylor, *Modernism and the City: The City and the City*, 1981 (1982) (Cambridge, MA: MIT Press, 1986), 74-75. The image of platform architecture includes questions of images, images, and political processes, which are the process of modernization in the subject to the “Image” section of Chapter 2.

composition or grouping. The complex construction comes about from an assemblage of fragments guided by the relations between details and modular diagram used.<sup>17</sup> The final construction arises from a knowledge of components: both gleaned from the local environmental conditions and taken from the generalized modular diagram. As a composer of matter and materials, the architect as combinator then achieves a degree of mobility for "linking" the construction of a project from place to place. Thus, the combination of diagrams (those of matter or "intelligible solutions" and that of the diagram as gesture)<sup>18</sup> could serve as a potential ground for relating architectural projects within the experiential territory. Perhaps the architect himself can manage these spatial signs of the place from construction and to imagine the movement of matter and memory through and through. An Anthony Foster concludes his essay "Diagrams of Utopia"

the diagram has come to signify . . . the institutionalization of a world to be made by social, political, and intellectual endeavor. The diagram as the content that sets in process, the structured unity of both political form and institutional form are ordered into its sequence.<sup>19</sup>

<sup>17</sup> Compare with white and composition-III's 4 (three diagrams under the heading "from theory" in the Collected Papers).

<sup>18</sup> Foster 11.

## CHAPTER 1 CRISOTON: PARA-SITIC REGIONS OF THE CARNIVAL MIRROR

### **Introducing Camp: Mirrored, Para-site and Place (Re)visited**

In this chapter, the collapse of the parasite is used to address the resistance and other paradoxical relationships of place, time, and region. The term is introduced not for its deeply negative connotations of ideological exposure, but for its open-ended reading, a (re)vision able of simultaneously maintaining and transforming within a host-guest relationship. The host, located on crystal as Michel Serres' treatment of the term in his work entitled *The Parasite*<sup>1</sup> in which Serres begins his theory of human relations with the parasite that borrows its multiple meanings as French "parasite" as host, guest, and pest. Each more important to this discussion is Serres' contention that the parasite is actually "permanent" the relation between host and guest. Recent work on parasitism has been also informed by Jacques Derrida in his study of hospitality<sup>2</sup> and Andrew Benjamin's "Parasitism as Architecture" – a theoretical introduction to the international component to a long-term research program for the 2004 Olympics in Athens, Greece.<sup>3</sup> Under this general theme, three versions of the parasite mode will be addressed parallel to included motifs: parasite as system of relations in which the parasite is both a political tool and a mechanism of change, and parasite as duration.

<sup>1</sup> Michel Serres, *The Parasite*, trans. Lawrence B. Schohl (Baltimore: Johns Hopkins Press, 1982).

<sup>2</sup> Jacques Derrida, *The Gift of Hospitality*, trans. Jacques Derrida (Palo Alto: Stanford University Press, 1997).

<sup>3</sup> Andrew Benjamin, "Parasitism as Architecture," *Architectural Research on the City of Athens: A Symposium* (Copenhagen: Copenhagen Institute of Architecture, 2002), 50-62.

Glencross is an unincorporated collection of trailers and mobile homes on the southside of the Alabama River in Hillsborough County. Its position between Trappe and Panama City along Highway 44 has made it a convenient location for performers and operators in the carnival and circus business. Eddie and Grace LeMay were the first carnival performers to settle in the Glencross that had formed adjacent to the Highway 44 bridge on the south side of the Alabama River. The LeMays decided to make this location their winter home after they stopped to fish during an extended tour in the off-season and were unexpectedly welcomed by those living in the camp. In the late 1930s Al and Jennie Thomas began parking their travel trailer along the river in the Glencross for the winter season. According to Judy Thomas, the daughter of Al and Jennie Thomas, their Trappe friend Jack Shivers, who had performed with them in the "the lady in circus windows," introduced her parents to the area.<sup>1</sup> In 1940 the Thomas purchased 2 1/2 acres on the south side of the river. As stated by their daughter, the rationale behind the purchase included the desirable fishing location but was primarily a function of the parcel's location within the land immediately south of the Alafia bridge. As the apex of this wedge-shaped plot that is flanked by Highway 44 on the east and Little River to the west, Giant's Camp (named after the 14' tall Al Thomas) was developed over a period of time between 1940 and 1951, in a process not leaving out taking the swampy terrain of the property for travel uses as well as more permanent and more cottages. Judy Thomas notes that Frank Linton, the three-legged man from Miami and a close friend of Al Thomas, encouraged Thomas to make the place "Giant's Camp."<sup>2</sup> The Thomas had a

<sup>1</sup> Judy Thomas, *Grandpa the actor*. 19 January 2002.

<sup>2</sup> E-mail 27 January 2002.





As noted in the introduction, the general location of Gibsonsburg, as its evolved settlement as a fish camp, was a function of the natural resources available from its proximity to the river and the bay. However, another factor in laying the average lot, which would become Gibson's Camp and eventually later the lot settlement on the south side of the Middle River bridge, the Tarrant road, was access to the approach of travelers passing south on Highway 41 from what would become Gibsonsburg. Their experience with the layout of subdivisions and highways at crossroads and laydowns influenced the placement of the camp, and the "first address in Gibsonsburg on the bay" followed rules learned from observed house layouts at the railway<sup>10</sup> which sitting up on a shore lot, the most desirable location was first in, on the right.<sup>11</sup> In a sense, the Tarrant concern of the camp is a laydown and houses the potential for Gibsonsburg's expansion to the north, with their camp forming the gateway to the settlement.

This conceptual and formal response for water camp and railway is not accidental. Suburban performance camped on station or home attached to the back of them, shore residents then formed one-day railway.<sup>12</sup> Also, as its assembly, the railway, like the camp, is designed as a demonstrable construction that can be taken down and rebuilt in another location. Likewise, the railway can be reinforced in both modes of passage (the context and dimensions). This dual meaning is evident in the dimensions of the first railway "From Chesapeake & Midway Passages, which was, placed over looking boulevard between National Avenue Park and school Washington Park by Frederick Lane Cleared

<sup>10</sup> Jacobs, 24 January 1910.

<sup>11</sup> Compare the settlement and lay into the site for camp down will give it" in Chapter 2.

in 1876). Although never completed to General's specifications, the Military Flamingo did last survive as a component of the World's Columbian Exposition of 1893 and consequently gave its name to subsequent national expositions and fairs. Thus, in 1893



Figure 7-3 Aerial photographical view of Camp Gibraltar, Florida, 1933-1968 (1966).

position it is itself, (iv) Michener's *Passover* itself is a wide-ranging account between two past domains, (v) it itself is positioned as a new, stable, distinctive place (iv) (v) (vi) as the site for Agamben's critical and her conceptual.

This conceptual connection between the camp and the refugee relates to the idea of the prisoner as excluded module. Michel Serres describes the excluded module as the prisoner operates that sets the stage for the "multiple" or the multiplicity of relations. Excluded, the operator generates the relation between components rather than the components themselves.<sup>16</sup> The characteristic quality of this operator/agency is found in the specific practices and discourses of the camp and the refugee.<sup>17</sup> Serres says: "Ideas and practices are always in the process of passing by 'being sent away' leaving around nothing alone. They exchange places in a space seen to be defined."<sup>18</sup> Implications for how we understand place (and for that matter region) follow when the excluded module (we here) becomes the nation. Excluded within the French language, the destination involves a potential movement from the local to the global. "Now arrival, from the half place [we here] a small excluded locality, insignificant, ready to vanish, to the nation [refugee] like a creature animalia."<sup>19</sup> In early Agamben (as is, the refugee zone required outside the jurisdiction of the legal national language). Fred Moten notes that this

<sup>16</sup> See in particular Michel Serres, "The Third Man: The Evaluation of Knowledge," pp. 44–46. *Discourse, Invention, The Excluded/That Included? The Passover*, pp. 10–11. "The Ball of Time" *Context*, pp. 80–112.

<sup>17</sup> For more on working with the prisoner and the refugee, see Robert Rignot's "The Prisoner's Project, My mother's Project," and Project 8 (see to Agamben's Project 8) and his subsequent, "The Prisoner's Project: The Architecture of the Excluded Module" *Project 12* (Yale Architectural Journal), 1987.

<sup>18</sup> Serres, *The Passover*, 14.

<sup>19</sup> Serres, *The Evaluation of Knowledge*, 46.



Figure 7.3 Photographs of Giant's Camp, 1930. (A) Photograph on front of the sign, mounted with an original fence and (B) A Tourist with a sign for the Camp (Kilgus and Kilgus, 1930).

model was common in American form by the middle of the 19<sup>th</sup> century.<sup>23</sup> Performers set up their show tents and temporary lodging within the area of enclosure. In a similar dimension, camps can also be read generally as the area outside the city walls, the open fields of the Indian camps;<sup>24</sup> the Campes, *Wings of Rome*, and more generally *Civilization* as opposed to the *primitives*. In the American landscape, early tent at camps of the late 1940's were used as informal accommodations for overnight night musicians, a yard chosen for the availability of fuel, water.<sup>25</sup> For the enclosed middle-class urban centers and American highways and camps and stages have developmental dimensions. Within the process of *performance*, becoming, the midway and the camp become eventually "threshold places." In this specific case of *Giant's Camp*, a Camp was understood from its completion as a *total-performance* which equates and transcends the planned "theater" for a large camp without. *Giant's Camp* becomes the extension to the community, just as

<sup>23</sup> Fred Kniffen, *The Adirondack and Adirondack Park: The History and Development of American Campgrounds* (Syracuse, NY: 19 December 1995).

<sup>24</sup> It is interesting to note that the *campes* in *Wings of Rome* and the *Wings of Rome* in the *Wings of Rome* are the same as the *Wings*.

<sup>25</sup> John B. Kline, *Wings of Rome: The History and Development of Middle-Class Camps* (Syracuse, NY: 1995).





Figure 3-4 Old-motel, Hardscrabble Motel in Florida State Parkgrounds. A) View of road 311 looking east of the Motel. C) Classroom used as first motel. D) Classroom used as Motel up

as political action, but as a source of revenue.<sup>127</sup> Indeed subsequently points out

Military and change are the key to the spectacular landscape, but of an architecture reflective not . . . of existing adjustment to circumstances,<sup>128</sup> but of an ideological fix, planning and zoning of Hillsborough County is most complicated. In fact, the zoning of areas within what accounts for Giberson's fix involved is an expansion and growth, under 1950's zoning strategy called "Recreation of Shore Business" was aimed to allow for the display of cultural equipment in the front yards of politicians and opinionists who were increasingly drawn to Giberson's changing community. This zoning revision recognized the arrival of hot community in community colloquially referred to as "Giberson's" and coincided with Giberson's statements on such public displays of cultural equipment. According to what its own image is a woman known for removal and class performance, its growth as a retirement village and cultural center for southern Florida, Giberson moved its planning and zoning ordinances explicitly to facilitate the display of various paraphernalia of residential property. The Florida which Giberson made, and from, and again moved north to the front yards of Giberson. The Shore Business (SB) district, expressly accommodates "the special needs of business and recreational uses related to shore, cultural, and other shore business activities" and provides, opportunity for the optimal housing pattern needed by shore business, persons," and ultimately encourages "grouping of shore front uses having specific interrelationships with the shore business activity."<sup>129</sup> The institutional publicity that began with the zoning of Coast & Camp

<sup>127</sup> Ted Jackson, *The zoning of the Florida State Capitol (Shore Business)*, July 1955 to 1956.

<sup>128</sup> Jackson, 153.

<sup>129</sup> Hillsborough County's *Comprehensive Plan*, Sec. 2.04 02.04 "Shore Business/Coastal District" Purpose.



communities at the scale of individual sites with the introduction of publicly-deployed equine-use facilities under specific regulated circumstances (private yards).

This novel combination of private yard usage is necessitating a consideration of the questions of permanence associated with mobile home communities. Invariably, rising classification of lots for mobile homes and trailers is deployed into "temporary" and "permanent" designations. Temporary Mobile Home permits are processed through the Fullborough County zoning committee.

**Zoning for Permanent Mobile Homes:** Mobile homes may be located on all legally created agricultural zoned properties (groups A2, 1 and A3) as well as residentially zoned properties with a M10 designation. In zoning districts that allow mobile homes, only one dwelling unit is allowed on a lot. Often then, one owner who occupies would like to place an additional residence on a property in a rural landscape: farm-worker housing, etc. If you're interested, please contact the Planning and Zoning Division, (613) 228-6222.<sup>12</sup>

Accordingly, the temporal nature of the mobile home, even in a novel permanency period, is a place conducive for the spectacle of the great outdoor storage space.

I'll Jackson has exhibited one of the following factors as what he terms the "remnant" in the reference to a currently held location place and community "up at from political influence."<sup>13</sup> Describing what he refers to as the "chemical territory" of home, David Sharkey claims Philip Taylor is "spaces of belonging" or "culturally dependent parameters of enclosure and identity construction."<sup>14</sup> A remnant is constituted on Giblinville "rural" history Jackson's politics without being completely separate from political influence. The notion of "chemical territory" constitutes a place beyond the local

<sup>12</sup> Fullborough Comprehensive Plan

<sup>13</sup> See "Remnant" in *Recovering the Permanent Landscape* (FL&P)

<sup>14</sup> David Sharkey, *Home* (Permanence: Mobile, Mobiles and Mobiles) (New York: Routledge, 2006): 2

and reduced political opposition. As further confirmation of this view, several of the environmental "values of the natural" for both the County government's municipality (2011) community not only is the Silver Run area District, but also is the Gloucester NFD, as well as the Fox Zone.

This program addresses the Hallowborough County's list of general government impact fees: transportation (highway, park, school, and fire). These fees are designed to help pay for the impact of new development (both residential and non-residential) on the county's impact on the road, park, school and fire network. The County also has impact fees and programs such as the No Fee Zone (limited duration) and the Affordable Housing Relief Program to encourage development in economically distressed areas. Economic development measures are provided to qualified businesses creating quality jobs in Hallowborough County.<sup>17</sup>

Similar to concepts in Urban Enterprise Zones, the NFD is an area that is designated to meet impact fee relief, allowing economic development to begin paying fees for the expected impact on existing infrastructure (roads, parks, school and fire network).

Another way governmental bodies have attempted to delineate distressed or underrepresented community is evident in the United States Census' characterization of the area as a "Census Designated Place (CDP)" for Census Department defines the CDP as follows:

A statistical entity defined for each decennial census according to Census Bureau guidelines, comprising a densely settled, concentrated, or population that is not within an incorporated place. Areas locally identified by a name. CDPs are delineated cooperatively by state and local officials within Census Bureau, following Census Bureau guidelines. Beginning with Census 2000 there are no more towns.<sup>18</sup>

These statistical entities represent a type of nonchartered municipality and detachment. As the territorial scale, these entities can be mapped in terms of zoning regulations, aerial

<sup>17</sup> Hallowborough Corporation Plan

<sup>18</sup> This definition is taken from the U.S. Census Bureau found at [http://factfinder.census.gov/servlet/table?\\_lang=en;\\_ss=state&\\_tid=2000&\\_cid=2000&\\_all\\_geo\\_types=0&\\_all\\_geo\\_types=0](http://factfinder.census.gov/servlet/table?_lang=en;_ss=state&_tid=2000&_cid=2000&_all_geo_types=0&_all_geo_types=0)



Figure 11.5 Government stand on part of mobile home, Government Stand, and entrance to Valley field at the Florida State Fair

photographs, research, and presentation documents. But in such case, the suspension of Calverton as the work is its maintaining its image characteristics by way of further than is what left there, governmental regulation "two eyes" and overlays. This, in addition, relationship is really a work, typical relationships, or seeing relationships held by interdependent areas and separation a resource, common that possess the power of power. In a sense, Calverton could stand away the working apparatus of governmental regulation. The concept will regulation is position will as its reference on a system Calverton place, which is can be appropriated and used to regulate or, bearing of the company and the pressure it and the public, mobile present. In such a system, its, included mobile (or present) is both a component (or "work") of the system and the product of a change within the relational matrix of the system. And in such, besides of



primary mode and its associated local operations. At the scale of dwelling, the construction of ramps and stairways is an architectural procedure of indirect ascent. Such procedures relate to the usage of two stages with its engine in the Frenchman's device which is an unpowered vehicle or an economizer brought about indirectly. Lévy-Bruhl expands on the meaning of the term:

In an old sense the verb *lever* (literally: applying ball games, and ballistics, in boxing, climbing and sailing) it was however always used with reference to some mechanical movement: a ball is *levé* (being a ball) simply on a force supplied from its direct engine or spring or elasticity. Another way of applying the *levé* (being) is still someone who works with his hands and uses devices rather comparatively those of a machine.<sup>31</sup>

Each architecture relies on maintenance as a way of formalizing its shape, rather than on the application of a plan or formal "manière." Thus, the generational role of the projects can be read at this scale in its "indirectness by maintaining." Within the standard series of actions that compose ramping (using, climbing, making, breaking) another series of operations are nested within the process of ramping to form temporary alignments and connections. Knowledge becomes method. Michel Serres qualifies Lévy-Bruhl's characterization of knowledge with the introduction of the poker game:

The *jeu* is a logical object that is both indecomposable and learning. Placed in the middle of the conflict of events, a *jeu* itself has a law of order, a procedure by which, in order to take another appearance, another direction, a new order. The only distinguishable difference between a method and knowledge is the *jeu*. The principle of knowledge is to make something by means of something else, which results in a

<sup>31</sup> Claude Lévi-Strauss, *The Savage Mind* (1966, 1971). Lévi-Strauss characterized the device as a series of transformations, sequences of passages, relations or links only, and contrasted the device (things together) (things, the *dispositif*) with the device (works together) (the exchange, between, or *échange*). Lévi-Strauss and Michel Serres both use the figure of Michel Serres, particularly in the case of the latter's concept of "diversité, multiplicité." Working and knowing in the comparison he considered indispensable for the question of making (Lévi-Strauss' *dispositif*, Lévi-Strauss). If we return to the, political knowledge from place to place, which recodes the problem of finding, more effectively (propositions) and the problem of "multiplication" (serpentines, "multiplication in fact means, strategies). This difference very marked by experiential impact: this, for example, Serres and Michel Serres, because it compares why it is dangerous and even lethal: Serres refers to violence as "multiplication." The concept of "multiplication" comes from the *calcul* (Serres, 1977). (Kamranfar, 2012)

matchmaking, a checklist being well suited means for the design and so forth. Just as the most general model of making is the game, the game model for what is frequently called *knocking*, *knit* *after*.

The following operations can be found within *Knocking* and in a particular instance of making construction in the Florida State Fair in Tampa: laying out, tidying, clearing, gathering, lifting, reaching, moving, placing, lifting, rest, pushing, lifting, folding, knocking, wiping, reaching. These acts of making require human presence and although it seems reduced to machines of assembly (issues connected to human experience through work, materiality, and a sense of presence). While these operations are sometimes carried out in sequence, their application depends on particularities of site and context. Thus the process is not exclusively linear but forms a networked system of actions.<sup>17</sup> The railway in Las Vegas must meet the construction of soft new functions in its specific configurations and conditions. The layout of the Florida State Fair *Knocking* is a good example of deviation from the making's prototypical linearisation stage. Also the 'Bill of Space' varies with each use set of rules connected to the fair. A comparison can be made with the problems of taking and arranging things with which homes in *Great Britain* that this originally had not for (or much smaller superlatives and more) and so. The operations (including the period list above) as he uses as patches that eventually form the network, or patch work of the camp and railway. These patches can be generally placed under the headings of gathering (arranging, arranging (fill and void)) and reaching (grasp and attachment). In each case, the method was used in itself, and

<sup>17</sup> *Knocking, The Process*, 100-1.

<sup>18</sup> For example the method is described by David Gosses as 'Knocking' in *Knocking: the process* (New York: Princeton University Press, 1986), 100-101.

process is integral to the system used. Method is not applied but carried out and arrived at.<sup>12</sup> This method, however, does retain the inherent action characteristic of knowledge.<sup>13</sup>

A useful comparison can be made here with the activity of domestic gardening in which a multiplicity of actions (sowing, weeding, pulling, watering, covering) is involved. Several things often recur in the recurrence of gardening. Moreover, the process, garden + weeder are with the house and just happens in the process of its sowing. In our specific case, temporary shell gardens develop on the ground around the supports for wooden bridges not already the under-owners. The caption of Edward Poiré Wolcott's 1914 photograph of a "Clam at Kanasa water park" identifies the garden components as "shells and water and mud" and notes that the "camp has a garden club for members."<sup>14</sup> The series of photographs taken by Wolcott includes additional documentation of these gardens in the Kanasa water park, and these gardens will be addressed in more detail in the next chapter. Michel Foucault has pointed out that in addition to the knowledge of making something, knowledge is composed of the collecting of things. According to Foucault the two levels of knowledge are the knowledge of making something and the collection of things, which have been neglected. This second level of knowledge represents the urge for ordering an unordered meaning into abstracted things.<sup>15</sup> Shell's collection, in accordance, allows for a "working in place." In Clam + Camp, one of the cottages serves as Judy Thompson's office (the late husband "Rack a Mousmouth") and as an informal museum of collecting. Family history, the camp's history, and travel, in addition

<sup>12</sup> See Elizabeth Grosz writes "practice and Difference and Possibility: contemporary and on-it" knowledge.

<sup>13</sup> From Benjamin Sachsmanian, Library of Congress "American Memory" Calverton.

<sup>14</sup> Margaret and Shirley Loomis, "Weybridge: an interview with Margaret & Shirley Loomis and Shirley Loomis (their friend) in also: the photo club" (1998).

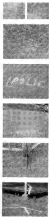


Figure 2.7. Layout profile and string line used to set up the Midway at the Florida loop, April-June 1, 2003.





the material processes and by the continuity of the political system. Moreover, the interrelationship between camp and railway processes conceptually is not restricted



Figure 7.19. Multifunctional use of Great + C camp (left) and Great + C train car (right) (Hatch, State Fair Museum, Tampa, Florida, 1941 (Florida State Archives))

place.<sup>24</sup> “Working” camps at Calhoun as transient centers, e.g., being located along the railway. This perpetual process of organizing and reorganizing depots constitutes a time in which latent cycles in a calendar month cannot be consistently applied. Unpredictable performers and otherwise operators depart as early May for the carnival season, but evidence of a short July event so calendar days is only found in a dense work-day along a series of metaphors, e.g., to suggest an “Epic of May.”<sup>25</sup> The time of Calhoun is the intercalary level time of experience between arrival and departure and requires the institution and reorganization of “temporary” “processes” and “experiences.” This camp time ideologically reflects how the group is organized that the external elements of time and non-time are duration and activity (not moments and happenings pasted). This creates a mobility. That do not read things, but, but only things in the making.

<sup>24</sup> See the evidence in the “working” in place, e.g., the evidence of the Great + C Camp

<sup>25</sup> Jack, Interview, Personal Interview, 11 February 2005.

an actor that is more fluid, but only within the presence of things.<sup>40</sup> Resonating with the (dis)position, understood position of the soul, Camp conceptually begins its camping, a procedure of fixed place-making that is “of and in” time.<sup>41</sup> Camping does provide the security of the campsite, which is where you does maintain a fixed position of movement and direction by way of its particular mode. Substances exchanged for position and containers for displacement.<sup>42</sup> Opposing the process of substitution that (dis)poses a fixed model also works to experience the particular situation of camp facilities (the “change of state”).

#### Constructing Camp: Repetition with a Difference (Parade, Paradise, and Place)

This illustrative question of this particular inquiry is what happens at the confluence of a mobility-carry with runs of fixed. Constructing a mobile place-making and region, publicize and privacy, and security and danger have implications for attachment as fixed.



Figure 7: A) Base support for equipment on the Midway Historic State Park, 2004 and B) similar, from back support, Glenwood Historic, 2006

<sup>40</sup> Henry Bergson, *An Introduction to Philosophy: The Creative Mind* (New York: Citadel, 1964), 108.

<sup>41</sup> Jacques Derrida, *Structure of Signification*, trans. Jacques Derrida (Chicago, IL: University of Chicago Press, 1966), 107.

<sup>42</sup> Bergson, 108–109.

Each iteration of the game we make found in Calverton and its mode of begins to outline an architecture of place-making – to the calculated middle – camps work between the potentials of reflexive development and the density of urban fabric. As the regional scale – camp is pursued along with a reason that relies on a flexible coding of difference (unity + flux as something identity). In terms of making at the level of the detail – camp indicates a multiplicity of porous operations that improve rates of possibility and circulation. Camps have loose fluid connections between open lines of and disconnection and maintaining and transference, as flux adjusts the parameters of place. The porous, like the challenge the state, and the human – modular – redefined what we do as urban participants place – and architectural design can trace these situations by looking at localized precedents where these parameters are being added, used or rearranged precisely. From the particular history of Calverton, two ideas that add to the parameters of place-making can be suggested if – place-as-a game and place-as-program.<sup>16</sup> Place is then constructed on a reciprocal relationship between territory and detail.<sup>17</sup> The network of various – central, little and Calverton – and Camp little and the relationships of the geographical machine.

A body perceives a place (being on the condition of being at a remote [site/zone]  
from the place).<sup>18</sup>

My thesis is that the history of form is made by the relations (through the  
interacting of places).<sup>19</sup>

<sup>16</sup> Interview with Calverton, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 3884, 3885, 3886, 3887, 3888, 3889, 3890, 3891, 3892, 3893, 3894, 3895, 3896, 3897, 3898, 3899, 3900, 3901, 3902, 3903, 3904, 3905, 3906, 3907, 3908, 3909, 3910, 3911, 3912, 3913, 3914, 3915, 3916, 3917, 3918, 3919, 3920, 3921, 3922, 3923, 3924, 3925, 3926, 3927, 3928, 3929, 3930, 3931, 3932, 3933, 3934, 3935, 3936, 3937, 3938, 3939, 3940, 3941, 3942, 3943, 3944, 3945, 3946, 3947, 3948, 3949, 3950, 3951, 3952, 3953, 3954, 3955, 3956, 3957, 3958, 3959, 3960, 3961, 3962, 3963, 3964, 3965, 3966, 3967, 3968, 3969, 3970, 3971



Figure 7-81 Support and matrix for roller coaster car for Vialway and detail of blocking

In the *matrix*, the region itself becomes a place. As its name says, a multiplicity of places make up the region. Place as region denotes a multiplicity of here and there oriented for large (global) and small (local). The number can be large (number 1) and be closed in the matrix. Each place, in this case, is destined for either leaving or returning. Aristotle's contradictory statement, though allowing us his understanding of place as *topos*, does hint at this possibility of being *de-ficient*. Possession of place might mean a distance. Region can be understood as place, if the finitude of time and movement is considered. For the particular, living in California, the regional network of currents and their return at the region in which there particular measurements of the railway occur. The construction of making formation, its local operations that characterize the relation to place. Though relating to the "model of the railway," the finitude and finity of local operations allows for each place to be understood as open along and in its constitution as region. Any place in the region becomes *some* place through the construction and performance of the railway.

<sup>12</sup> William James, *The Meaning of Truth* (1880).



marketing, buying, and processing. Place in geographic needs place in regions at the influence of their local operations of marketing.

## CHAPTER 2 MOVING IMAGES OF HOME: TIM CAIN SCULPTURE AND FLORIDA'S MUNICIPAL CAMPS

Early Texas went way off west out in the Marbles & (about 1876 with cattle country) got in a big dose of wild duck and beef steers. But that's not all we had all the prongers we could eat and also pronghorns and kangaroos. We all had our picture taken after dinner. Right after supper we visited a white stone hotel house (Houses built in "Glenita Park")<sup>1</sup>

### Introduction

This chapter has two purposes – to explore the relation between early urban and camps and to provide a context for the case study of Braden Castle Park in the following chapter. Braden Castle Park was formed as a result of the changing relationship between the counties of Tampa & Hills County and tourism camping at De Leon Park. Taking a critical look at the municipal camps of Central Florida warblers the chapter attention of tourists, local communities, and the places of dwelling that have and run the public with the private and the variable with the fixed. The municipal camp movement is unique combination of proximity to and distance from its host city or town that is not based on later private campgrounds. The governmental condition has implications for understanding the camps' contribution to the urban fabric, their related architectural interventions that it would reveal and their planned spontaneity, and their setting in the wilderness of tourism and place.

<sup>1</sup> Beth Cherry, 1876-1877, *A Trip to Florida*. Unpublished manuscript, University of Florida Library, Braden Castle, Florida. "Camps taken from December 1876-1877" 1920 copy.



### Using the Glossary: Pre-writing the Municipal

The word *municipal* refers to administrative structures of study of the local level. In its most contemporary meaning, municipal denotes administration by local governing town or city. Such management is characteristically particular to the specific political entity, and as such, are without explicit policy or conceptual law. More drastically, the municipal classification denotes external influence applied to the internal or international relations. Similarly, the municipal can designate that which belongs to one place only. The quality of having narrow limits comes from the Latin *municipis*, identifying with other cities developed only in particular locations.<sup>7</sup> The association of *linguap* towns with institutions denotes localisation. The concept of the municipal is also related to the Roman *municipium*, which was a town or city some of whose inhabitants Roman citizenship had where laws centered for the most part externally defined. From a derivative, Rome still reached down closely from their capital or otherwise “taken” (proper) existing towns and cities (*municipia*).

Although both types of areas fall within the general understanding of “locality,” the Roman *municipium* was differentiated from the ancient Empire’s colonies – an important distinction that reflects some of the complexities of the Tia Clo Theoria – understood as early 20<sup>th</sup> century cities. With a higher degree of connection to Rome and their most rights of citizenship awarded its inhabitants, the Roman colonies and *municipia* were considered higher level supports of the Empire than the *municipia*. Technically, the colonies were composed of exiled Roman citizens, primarily veteran soldiers and tribal prisoners, who were granted land as their property, newly-occupied and located

<sup>7</sup>The Oxford English Dictionary (OED) vol. 8 (New York: OUP, 1989) 192.



Figure 8.1 The American Indian Tumpan custom: the East Arnold Tumpan, Wilmar, 1942 (Smithsonian Archives, 1942-7).

area. The houses had been left deserted for some extreme periods. Local rural custom – amongst people from here –<sup>1</sup> The dead lived in the houses of Roman civilisation identified as a custom which were usually used by the Romans to identify independent and autonomous Gods, or Celtic gods in the distant southern region of the Empire. As first custom was applied to the Celtic gods, and then to the Roman gods of antiquity, but subsequently the area identified the principal series of these areas. Custom 8.1 is a model for understanding the Roman camp, identified as a custom in other forms of culture in some (contemporary and ancient) and in some of the expanding boundaries of the Roman Empire. The main form of mobile site construction, the camping custom, originated themselves as a custom, based on some particular historical basis, or a large, semi-open ended region. This flexible custom, of which the American Tumpan of the World series, as an example, can be, set up within a custom quality, for discussion, and then be re-defined as another custom. Each custom or custom begins from the history's image and custom, but at the same time is more independent with its own set of rules.

<sup>1</sup> Only digital (English 8.1) copy. Used in 1.1.1. (New York, Oxford, 1999, 1999).



Unusually, in proportion with the proliferation of automobiles, i.e. a visible source of tourism. Picnicking camps were camped on the banks of rivers, which offered open, brightening tents and water for drinking and washing (Figure 8.3).<sup>1</sup> Charles Tullitt, one of the original Tin Can Tourists who appeared in *Life Magazine* (1940) wrote that in the early years before more established campgrounds were readily available “you camped anywhere you could find water: farm schoolhouse, garage”.<sup>2</sup> Such informal campgrounds relied on road access, and as the number of automobiles grew multitudes and farm lots could no longer support the influx of tourists. In their early decades, the municipality provided these camps for free, with the expectation that tourists would spend money in the towns or cities where the camps were used. These municipal camps averaged a size between 10 and 15 acres and often included lockers, benches, and showers as well provisions for laundry, lights and other essential services. Funded by both government charities of counties and local businesses, administrators from the period show how towns competed for the tourism dollars expected from these camps which were the source of extra profits and rivalry between towns and cities.

Following the rapid increase in production and availability of the automobile, municipal camps proliferated in the late 1910s and early 1920s. By 1911 in response to tourism, legislation in Washington the Deep South, Henry McNeal Wilson of the American Automobile Association's guide books, declared that “a motor through the wilderness was no longer considered a perilous adventure.”<sup>3</sup> Between 1920 and 1924,

<sup>1</sup> Alfred H. Bailey, *Motor Camps: The Motor and Activities of Motorists* (New York: Oxford, 1913), 24.

<sup>2</sup> Robert Bessing, *Camping Culture* (1968).

<sup>3</sup> Howard Leavenworth, *Auto Road in America: Accessibility and Administration with Road, 1880-1900* (Baton Rouge, LA: University of Louisiana, 1963), 104.



Figure 2.2 The Tin Can Tourist, at De Soto Park, 1932 (Florida State Archives, 88F101 and 88B222)

there for us designed their municipal water supply to flow throughout the United States.<sup>77</sup> During this period, Kenneth Lam as Roberts' correspondent for the *Weekly Evening Post* makes his annual trips to Florida and writes his first article, "The Tin-Can Cities" (April 3, 1932) and "The Sun Shiners" (April 15, 1932). In addition to surveying the early state of the Tin Can Tourist, Roberts publishes an exaggerated profile of Florida's economic potential and begins the Florida boom of the 1930s with his *Car Socialism*. As the extremely early stage of automobile culture, the West and the North limited the general distribution of these camps. In 1931, Florida's state of the camping culture was limited to their eight established state camps, of which only 1.8 under the authority of municipalities.<sup>78</sup> By the late 1940s, as roads across the southern United States were improved, the distribution of trailer parks had increased in Florida, giving the state (along with California) the general concentration of campgrounds in the country. Produced in 1958 by *Automobile and Travel Magazine* to show the distribution

<sup>77</sup> *Ibid.*, 47.

<sup>78</sup> *Ibid.*, 103.



two parts: the place of origin and the fabric does not have a frame and this makes the camp home.<sup>21</sup>

As a result of this growing movement, camp-run camps began emerging, and private camps replaced the free municipal camps. In addition, most camps set limits on the length of stay, allowed with the typical range falling between one and two weeks. The increase in the number of guests also contributed to the decline in popularity and popularity of the free municipal camp. Early advocates of the tented<sup>22</sup> were the low-cost cabins and the cottage. Mary Anne Beecher placed the advent of these more permanent compressed constructions around 1910 as a result of eight "more comfort, convenience and privacy."<sup>23</sup> The rise in popularity of the one-to-two week-cottage weakened the Depression as a low-cost alternative to hotels and as a easily accessible lodging for short trips. In the early 1930s, an estimated 600,000 cabins had been built since 1927.<sup>24</sup> The small scale and relative simplicity of the construction of the cabin and the cottage makes this building type competitive with the compressed that previously provided open space for water-sports and recreational walkways. The availability of a more permanent option resulted in a hierarchy of lodgings for the tourist population serving in Florida. In 1934, the City of West Palm Beach created the compressed to supplement the camping

<sup>21</sup> It could be said that the TinCan Tourist falls between the definition of a temporary and longer season, the latter may be that hotel-type works between temporary and the permanent category, between the transient and the seasonal. It is possible describe TinCan Tourist as a cottage approach the "negotiated architecture" of the individual, combining home with a culture displacement (see Anthony Padua, "Negotiated Architecture" *Journal of Architectural Education* (1995), 307-314).

<sup>22</sup> See the later institutional projects of Anne Deane.

<sup>23</sup> Mary Anne Beecher, "The Hotel as Facilitator of Commerce and Development/Development: An Analytical Design," *Research-Architect: The Sustainable Architecture/Urbanism of Architecture* (Ph.D. from New York University Press, 1999), 114, 115, 116.

<sup>24</sup> *Florida's Cultural Heritage*, "Architectural Record" (Dec. 1935), 437.



A



B

Figure 8.6: Famous rock-shaped hole, photograph of Fred on Foxton camp. (A) "From the bottom of the hole" (Mineral County Public Library 000614) and (B) "A Fox Car Trapped Camp, 2 hours" 1924

space is already full. But had forests, trees, wooded. Except at Basin Park, the only camp was regulated by city ordinance, and in 1928 from thousands of camps, generated more than fifteen thousand dollars of income each month.<sup>17</sup> In the Park, the city of West Palm Beach provided three showers for camping, each provided detective or stationed upon and danger of persons are

a hangout, it is a house, or a wagon, five tent. The most expensive of these is comfortable, furnished by city ordinance that hangout is used for a reasonable, early five dollars a month. In addition to these hangouts, were early night, later in night, ten hours. Another and designated has outdoor or light hangout. For even less money – five dollars a week, another, could not cost of a hundred two perfect wooden floor.<sup>18</sup>

Such a low differentiation highlights negative perceptions of lower and middle class groups such as the Fox Car Trappers. By the mid 1930s tent were no longer allowed in campgrounds and camps were designated as "public" in the late 1930's to distinguish the grounds from those patronized by "boke groups".<sup>19</sup> A cartoon about "Travis Trappers" published in the New York World Tribune in the 1930s reflects the

<sup>17</sup> Brown 117

<sup>18</sup> Brown 124

<sup>19</sup> Kuhn, 30



internal class structure of male life in general and of the Car Tavern culture in particular. Articulated by an artist known as "Whisper," the cartoon parody conversations among outgoing, confident, well-to-do pink centers, and signed nostalgically as a distant, ironic, or an atmosphere of isolation, because, in one exemplary sketch titled "The Antennae," a tacit, gaudy, pretentious, rhetorically-elaborate over-the-hillness of her non-ignominious, masculine, and white, social-stands of her roller (Figure 3-11). This cartoon was included as a newspaper-clipping in a The Car Tavern songbook compiled by the Crest family and housed at the Florida State Archives; a visible addition to this cartoon is a provided inscription on the woman's apron: the initials "E.H.C.W." perhaps identifying a member of the organization. In spite of some of the expenditures of the "Tropics" situation, Roberts characterizes the "The Car Taverners of" male members" as opposed to the most affluent and less primary "male-rollers" of the upper class resorts of Miami Palm Beach and Daytona. However, within the car-barners Roberts does find a mix of professions and incomes:

The car-barners are not recruited from any one class of citizens. There are some builders among them - and some lawyers. The bulk of them are farmers. Some are there some construction, builders, and carpenters. The car-barners are the people who can get away from home with their kind around all available - among themselves find various businesses of all sorts - dry-goods, doctors, builders, lawyers. <sup>32</sup>

While the general public perception of the Tin Can Baiters in the 1920s and 1930s may have been that the group was composed of a lower class of construction, the actual demographics of the Tin Can Baiters' organization was much more varied and through

<sup>32</sup> Roberts, 364-5.

pre-dominantly middle class include members of various trade unions of background and professions.<sup>11</sup>

### **Between Deviants and Citizens, Saving the Tin Can Tourists of the World**

The Tin Can Tourists first met in December 1919 on the grounds of Devlin Park on McKay Bay in Tampa. Twenty-one auto-campers led by James M. Morrison of Chicago convened at the Park, and in January 1920 produced a constitution and by-laws.<sup>12</sup> In the winter of 1921 L. Devlin Park hosted 4,000 camping tourists who arrived in 1,331 auto-campers.<sup>13</sup> The history of the Park + auto-campers is evoked in Ernest Meyer's photographs from that time. Meyer documented the life of the Tin Can Tourists on the road, journeying throughout Florida with his wife Beulah and believed ran between 1921 and 1924.<sup>14</sup>

From an inception, the Tin Can Tourists approached the closure of the World to their open-ended status. The story of this designation can be found in their relatively mobile behavior in the central Florida region, with occasional spring and summer excursions to Michigan and the Midwest. Although the Tin Can Tourists' experience of global camping was not isolated (and perhaps their consideration as a closed-community with web site and internet network),<sup>15</sup> their involvement of the "world" in these early days

<sup>11</sup> For example, the *Camping Tourists of America*, an offshoot of the Tin Can Tourists that founded Devlin Camp Park, included members with the intent "Devote... possibly attending to other outdoor activities or business." Also, in 1924 (year of Pioneer) they called the members "the great middle class of our people" (Koenigsberg, 8 p.).

<sup>12</sup> These documents are found in the Florida State Archives.

<sup>13</sup> Meyer, 132.

<sup>14</sup> See Beulah Meyer, "Tin Can Tourists in Florida 1921-1924" Images of America (1999).

<sup>15</sup> See Meyer's statements on 10.



Figures 3-1. Aerial view of the limited construction at Fryer Park and City Center Park in downtown Detroit, Michigan, view of Forest Park, 1996 (Forest Park on upper right) and aerial view of coastal shoreline with Forest Park in center, 1998

point to their unique, conditional history makes their own solution. The Yards are neither downtown nor suburbs; they are essentially landscapes of Detroit. Both integral meaning does as directed both the original wilderness of a place and a landscape subjected to post-colonial modernity, within a particular desire. The distance does has the dual of contradictory, status as industrial and residential region.<sup>25</sup> The Two Car Yards are nearly half of the island's total area from their original forms. The typical "system" for

<sup>25</sup> <http://www.detroitmi.gov/development> accessed 10/1/2008

<sup>26</sup> The landscape was constructed through bulldozing in a large place

the campaign was November to early April. The season is punctuated by “homecomings” and reunions – originally Duke City in November, Asheville for Christmas, and Newark for Tampa in January and March in April.<sup>75</sup> Seasonal conventions were held in Michigan and surrounding in the Federal Writers’ Project for the Tin Can Tourists’ “turn all in each of the year to readers in America.”<sup>76</sup>

The Tin Can Tourists’ organization adopted a postmodernist methodology that is a combination of the distance of “subjecting” and “experimenting” and the stance of “seeing” and “relatively stable reading.” In this chronotope, the Tourists gradually become foreigners who do not dwell outside the limits of their subjective home identity but “will not let it.” In describing her version of reader foreignness at tourist conditions, Lucy Lippard identifies the “tourist” as home: “Depending on David Harvey’s notion that tourism is about becoming rather than being, Lippard describes the domestic tourist’s experience of rapidly familiar and slightly out of place placements of particular places. Possible pre-postmodern both viewer and viewed, her own becomes a way of experiencing the “disparate, surfaces of everyday life” and eventually “know[ing] one’s fragmented world.”<sup>77</sup> This layered ground of objectivity and subjectivity offered by the tourist is home. Although coinciding with the revolutionary values of immigrant or exiled visitors, does complicate the Tin Can Tourists’ status as tourists. The Tourists, in their claim to self-determination, have chosen a condition of exile’s that the political and economic

<sup>75</sup> In the late 1930s and early 1940s, the season began with an annual “homecoming” celebration in central Iowa and Wisconsin in Thanksgiving, in Duke City, Florida in Federal Writers’ Project reunion in the Sandhoppers issue, 137-138, 139. The group celebration then began moving toward the “Tin Can Camps” homecoming “such as annual literature evening in at the Mountain View Inn, unique Asheville, Asheville” (138-39).

<sup>76</sup> *Guide to the Sandhoppers in June*, 1933.

<sup>77</sup> Lucy Lippard, *Circle Making: Travel, Tourism, Art and Place* (New York: The New Press, 1996), 11.

workers of their country. For them, the United States is a well-organized extension from their home and aspects of their home country.<sup>70</sup> While not exempt from learning their citizenship or the policies of their homeland, these open-expectation short-term migrants become immigrants who arrive in, or return to, the previously known but temporarily forgotten places of their original home.<sup>71</sup> Unlike one of the Tin Can Tourists, this idealized displacement is a virtuous circumstance that yields a desirable "transition" in which the migrant is, as a part of a stylized and moralized text, an inherently "winning home" – whether this is the original home or a newly established home. Although for the most part not by his own choice and out of his control, Eliphae was progressively subsumed as he returns home depicted as a beggar – only to arrive home to the welcoming nation as the rightful, though temporarily displaced, home owner. Without Adams's insistence that the "black man wants" the foreigner to have confidence in, partially captured by the Tin Can Tourists as their reasonably sane and idealizations of home. The activities of the Tin Can Tourists that make them an idealized arrival and departure – a constant moving between home – involved homecoming. Accordingly, the "tourists," while neither males nor immigrants, are truly as a form of what Lippard characterizes as a "homecoming."<sup>72</sup>

A clear philosophy of company does not come until Wally Ryan's project in the 1930s and 1940s. As founder of the American Company and Wally Ryan's Corporation Club International (WRCCI), Ryan led his workers around the world not only to engage

<sup>70</sup> The subject can be seen in reflections provided from within.

<sup>71</sup> The notion of the "back to the homeland" that provides as a replacement the Tin Can Tourists homecoming in *Back Day* as an "immigrantist" involving a redefined version of Mohammed's flight to Medina in 610 AD (1911). Lippard finally does not describe the flight from danger as the case the climate evoked by the northern winters.



Figure 11a. Argentine camps. A) Mafelá Espinoza leads a camp garden during the African Carnival of 1999 and B) Queue of checkouts at an Argentine rally (Argentinean Expedition).

media attention for the company, but also as a way-out for doctrine of national history and discourse – principles that reveal like a stage, moments of mobility, within/through

To place the great state world of your discovery for you who seem to travel with all the comforts of home. To open a mobile world of new experiences. To encourage-like the growth of millions years of personal experience. To lead customers wherever the foot needs take – into beautiful landscapes, across treacherous deserts – to the stretched and networked corners of the earth. To play some parts in promoting international goodwill – through people to person contact.

Byers's trip included the Central American Circuit of 1956 (from the United States via Malaysia, Singapore) the African Circuit of 1959 (from Cape Town to Cairo) and the Caribbean Around the World of 1967 (from London to Tokyo).<sup>22</sup> Byers's routes included a network of stopping points, or rest areas, across the world to facilitate Argentina's return-

<sup>22</sup> Mafelá Espinoza, *Circuit of Brazil, Bolivia and Desert Rose, Argentina: The History of the Land Back that We Carry* (Oleiros, 2005), 23.

<sup>23</sup> I am of course journeying on a road as published elsewhere: Lillian B. Hughes, 'Case Studies: Cases and Methods', in: Susan Br. Gluck and, Marisa Price, eds. *History of the Present: The World Center Circuit* (Oleiros, 2005). Byers's own points were: (a) the First World War and (b) the Second World War. The 'Caribbean Around the World' is a documentation in the itinerary by Susan Price.

in their discovery of "new experiences."<sup>17</sup> These "Land Field Barbers" were conceived as "small mobile house parties with facilities for temporary occupation, including and witnessing a particular place."<sup>18</sup> Although more evidence and less preliminary material delivered by the President of the World Community of Gyroists in 1983 reflect Byrne's optimism for global sampling.

"We are the living symbols of a world without borders: a worlded freedom without weapons: where, each man may travel without let or hindrance, liberating aspects of control. As we take Atlantic coast, from the high plains of South Africa to the Forest of Finland."<sup>19</sup>

Byrne's *Card* and his overall vision also resonates with Christian New Ageology writing for residents of New Babylon. His way, included the Gyroists' movement (noted above) is an epigraph in his writings on New Babylon: "Christian continues with its following (political) statement drawing from Marxism's logic, from the fact

to imagine a social condition which the idea of freedom would become physical practice of freedom. It is obvious that open-on line to use his word for the "whole of the field, there is nowhere to, where, where he wants reason make the greatest use of his freedom as a condition by the clock and the suspension of a fixed clock. As a map of life, from London will demand, finally, that he responds to himself the playing, his activities, the mobility, as well as the condition, that facilitate the best condition of his own life."<sup>20</sup>

<sup>17</sup> Byrne, "Land Field Barbers."

<sup>18</sup> That statement of history reveals the focus of the early projects of the Urban Technology group, particularly within regard "A house, home, is a B" (1984) for which they explain reads "there will be no further reason the study requires." Such a perspective would easily include a series of new ways under to Byrne's "Land Field Barbers."

<sup>19</sup> See Rudy Byrne, *Circle Street View and Around*. A comparison can be made between these Barbers and Christian's (listed here) Gyroist Camp (Gyroist).

<sup>20</sup> Susan Varney's *W* was later published by *Argument/Unpublished* (Argument), 10 July 1983 in *Context* "New Babylon." Place's (political) and other contemporary writings on the city and Liberty, Anthony and Susan Green (Baltimore: Blackwell, Ltd. Contemporary in Perspective, 1986), 124.

<sup>21</sup> Context, "New Babylon." in *Urban Architecture and Space Contexts*, *Flowers of the street and's also* (unpublished writing) on the city (Baltimore: ACTUAL, 1994), 154-7. John Walter notes that the "W" appears on the horizon as a method for and appears within the street of freedom: "The city and the city of the city (political) of art and appearance of the street of the city, dynamic and disordered like a project of art, rather than a form of idealized production." (11)

Originally published in *Reader Travel magazine*, Wally Ryan's "Four Freedoms" tells many of the ideas expressed in Connors's declaration. These Freedoms are Freedom from Arrangements: Freedom from the problems of age, Freedom to leave, and Freedom to a Sea. Freedom from arrangements is made possible by leaving "all your accommodations right there with you" – leave is "where you stop." According to Ryan, Freedom to leave is secure because of the convenience of leaving and home – when "you travel is a matter: you own people in these homes and they want you at home." Finally, Ryan concludes with the fourth Freedom, which is the definition of the other three, Freedom for Sea allows the reader to "be relaxed and free yourself mentally."<sup>18</sup> Ryan's emphasis on freedom is ultimately defined within the possibility for trade, security.<sup>19</sup>

While the Sea-Use Tourism organization itself allows for a placelessness within the "world" medium, the progression of access and leisure require using the "global" component inherent to the medium's architectural system. A sense of Control Florida tourism reflects components of the physical connection between camp and city in the 1930s. De Soto Park was located in Ybor City and Tampa's commercial center by a railway line. In addition the Park's proximity to McKay Bay provided water access for recreational activities such as fishing and boating. The Municipal Water Park in Oregon Avenue was centrally located on the Hillsborough River within Tampa's early city limits. The Park was also the site for the Convention Hall, which was built between 1933 and

<sup>18</sup> Wally Ryan, "Four Freedoms" as included in *Reader Travel* (1934), page 42.

<sup>19</sup> Though playing among these questions (physical and domestic), social politics of space and leisure directly and indirectly form language, the ideas expressed by Connors and Ryan for a freedom to move and transportation reflected in and through the water and mobility efficiency of modern technology. Ryan's transportation and progression of the sea within travel and Control's construction of the general free motion, construction of such.



and Olympic World, Progress Administration and provided space for community proceedings, dances, and exhibitions. The City Tennis Camp (also known as *Kachana*) with its Henna Park, Sarawita Tennis Park, and Sarawita Municipal Tennis Camp (it is located in the sports and entertainment grounds known as *Pajaya Park*). Immediately adjacent to the permanent camp (and in the form of its land in Florida<sup>21</sup>) was a baseball diamond for major league baseball and spring practice for major league players. Adjacent to the men's only hot grounds was, also, one that had been originally laid out as public properties. In John Kaler's 1934 "Comprehensive City Plan" for Sarawita<sup>22</sup> is the open area between the golf and tennis park and the baseball stadium, the Tea-Cut Tennis Camp and testimony of their shared connection, including the 19<sup>th</sup> Annual Conference in 1934 (Figure 9-1).

The research material for this chapter has itself been drawn from and cited within four sources, each of which yields a mode for understanding this complex of the Tea-Cut Tennis of the World. The sources are particularly visual photography, documentary photography, archival (p. mapping) materials contemporary with the T C T's early years. The gazetteers of the Tea-Cut Tennis from the 1930s and 1950s were derived and edited from early photographs that documented early play life of the camp. In addition to this documentation, the periodicals (in various of nonarchival) contain information about their early life, inquiries and about relationships to external or distant players in their written content and addresses. The book and then reflects a website

<sup>21</sup> *Florida Henna Park National Museum*. *Sarawita/Florida/Florida*. 14 November 1934. p. 1.

<sup>22</sup> John Kaler Papers. Department of Manuscripts and University Archives, Cornell University Library. In Michael McWhorter, "Notes by Kaler on Sarawita: An American and Progressivism in 1930s Sarawita, Florida," *The Journal of American and Progressivism* date: 1875-1933 (1996), 22.



1



2

Figure 4-1. Mission Pine Wellhead. Views of Ramona City Trailer Park and Payson Park, 1989. A) Participants, Cante Costa-Benabady, Terevito, and Myrle Eubank. B) Ramona Trailer Park. C) Acres of Company.

contacted through which multiple photos are read, much like the online, ongoing website.

the on-line. The visual photographs have been used to re-construct the photo of the

company. The visual photographs that were in the mission to map the Trail and Forest

a map – a surveying of the landscape. Such surveys reflect the aerial, the historical, the eye, the hand, and the industrial map in mapping, making and understanding early maps. These images include historic aerial photographs from the 1930s and 1940s and recurring views of Payne Park from Raging Tower in Chatsworth. It is a series that includes a photograph from the Raging Tower. Marion Post Wolcott provides an important documentary record of the landscape under camp adjacent to Payne Park. Her photographic focus makes clear the landscape's centrality of the Tea-Cien Tractor and provides an important contrast with her photographs of the migrant-camps near Lake Oahe further. Marion Post Wolcott's documentation will serve as the basis for a subsequent narrative of a walk through Saratoga Trailer Camp. Transcending the documentary format, Wolcott's photographs become an "act of making," that tells the story of a particular day in specific campsites. As a resource in the difficult study of both photographs that act as ephemera and otherwise undocumented or non-existent or transformed images, the "photograph as act of making" is an important point between the historiographic reading of the recorded image and its use in this research to draw conclusions and carry out the companion project of "mapping" the campsites. In the Conclusion essay "Mediations," I quote de la Taille-Monro to quote Jean Baudrillard's conclusion that to photograph is not to "take the world as object" but to construct and actively make it. de la Taille-Monro writes: "Every photographic image is a story in itself, sufficient yet not a tale, a discharging on something that does not allow itself to be fixed by time and that all the same it will always retain its living, ungraspable condition."<sup>17</sup> Surveying is historical, industrial and literary methodological demands, there

<sup>17</sup> I quote de la Taille-Monro, "Mediations," *Cultural Poetics* (2014). Also, 1994, *Journal of Literature and the Visual Arts*. I attribute the use of "photograph as act of making" to de la Taille-Monro and his or her work in the field of photography.

four types of construction can be understood in three ways: as technical steps in a study, as terms of the photograph as an act of making, and as requests for mapping the space of the camp. Finally, *How to Camp* is like the *Camping Book* provides a series of options for camping and "making a home on the road."<sup>1</sup> Published in 1931, *How to Camp* is unusual among the techniques used by the Ten Cents Tourists in converting mass-produced vehicles to improved autocampers, creating tent structures attached to automobiles, and generally making camp within the early municipal and roadside grounds. These techniques and procedures are interpreted in order to define what "camping practice" is.

### Clearing Camp: Business as Usual

Communities have a great responsibility in the provision of camping facilities. There is as much to be said about a well-sited tourist population in the nation, using trailers as the modern equivalent. Tourists live here the great middle class of our people. Consequently communities should provide for them with the finest facilities possible.

The debate over regulation of camps, both municipal and private, grew as campgrounds became more accessible and thus more frequented by tourists. The field for debate included all from planning, self-regulation, and ultimately legal control. As previously mentioned, early camps were unregulated, spontaneous, and dispersed. The openness of postwarlands and the informality of roadside and cultural tourism allowed equal access to abundance of choices for positioning the campsite. Within early autocampgrounds, the informality of location was sustained, relying equally on other features such as shade trees, water accessibility, and camping fees. The relation among

<sup>1</sup> "Summary of the Report," April 1, 1931, folder 104, Box 10, the archive where it is the most frequent citation. 80-page *Camping, Autocamping* (Spokane 1934). This also articulates the discussion of the role of the vehicle as "modern camp."

<sup>2</sup> *U.S. Government Printing Office*, December 1935.

individuals or groups were established on the ground, and each new "camp-site" responded to the conditions already present. This assumption is evident in the photographs of Ernest Meyer and other early Tin Can Tourist photographers (Figures 4.3.3-4b and 5.1). As cars and automobiles became common and motorized pulled by cars, and as camping vehicles increased at ever-increasing rates as reported in the contemporary automobile "trails" and travel books, the camp site by the early 1930s, camping grounds such as Sequoia Camp, Tinian Camp used a grid plan to regulate large areas of ground.

As the physical layout of these privately-managedly run camps evolved, ordering principles of particular camping organizations were also used and noted in order to maintain suitable camping practices as well as legitimacy in the public eye. Founded in 1928, the construction of the Tin Can Tourist (TCT) is an early example of self-regulation by a camping group. The organization's Constitution and By-Laws include articles about taking and moving other campers (1.5), licensing the TCT members in its car(s) in the wilderness (1.11) and leaving clean grounds (4.3). Invoking mostly religious language, section 2.3 articulates the belief statement: "to spread the gospel of cleanliness to all camps" as well as enforce the rules governing all public campgrounds.<sup>18</sup> Similarly in the interest of self-preservation, the trailer industry picks up on the idea of wilderness preservation in the mid 1930s as reported in contemporary literature on trailer camps. Adopting from within the industry, Karszenough's statement describes the responsibility of consumers: "permission for the 'great mobile idea of our people'" and follows with the industry's argument that state-level industry standardization of camping practice must be introduced to sustain the camping population's

<sup>18</sup>Original Constitution of Policy is available from the Internet: [http://www.tin-can-tourist.com](http://web.archive.org/web/20060601000000/http://www.tin-can-tourist.com)

responsibility. Such industry involvement in the regulation of trailers and their use also results in the gradual replacement of the ad hoc home-modified encampments with more produced and commercially manufactured camping units.

In spite of efforts of camping organizations and the trailer industry, communities around campgrounds on the basis of the increasing permanence of some of the camping vehicles as well as trailer owners' reluctance to pay taxes.<sup>17</sup> The question of permanence has the implications for how camps are regulated in terms of dwelling and the siting of vehicles. Only legal decisions consistently explain the new type of accommodations found in trailers and campers, by defining dwelling. In *People v. Gonsoral*, the city of Oakland Lake, Michigan sued Edward Gonsoral for violating an ordinance that requires dwellings to be at least 400 square feet. Gonsoral, along with five other trailer owners, had pushed his travel trailer on a raised lot in the summer of 1908. Rather than moving his trailer at the end of the season, Gonsoral placed a tie block, attached a picnic, and prepared it for his return the next summer. The court's decision rules in favor of the City's Justice-Clare motion:

It is the opinion of this court that a travel trailer of the type occupied by the defendant and having a great many appliances of a modern home would come under the scope of a travel dwelling whether it remains upon blocks or is removed attached thereto or whether it be coupled to or detached from an automobile.<sup>18</sup>

Such a ruling, which was typical for the time, creates a problematic relation between the legal definitions of the "modern home" and the requirements of local codes. Because of this discrepancy, the trailers are legally permanent and thus subject to taxation.

<sup>17</sup> It is interesting to note that the question of taxation has begun the discussion in the Justice-Clare property and permanent or nonpermanent place of residential production.

<sup>18</sup> *People v. Gonsoral and Other Defendants, Jurors of Oakland County, Michigan* (Washington, DC: The Bureau of Pictorial Affairs, 1916), 161, quoted in *ibid.*, 71-2.

but as their permanence they enforce building code stipulations that in fact can restrict the maximum 400-square-foot living space. Subsequent legal debates attempt to differentiate vehicle and dwelling, to regulate the potential permanence of trailers by limiting the term of residence, and/or define what qualifies as attachment.<sup>47</sup> In most rulings, the mobile unit of the trailer and its overall construction are considered “vehicles” while the land on which camping occurs can have a permanent usage classification. While agencies often measure in that of the local.<sup>48</sup> This ambiguity does not hinder many municipality from taxing the trailers/cabins as vehicles by assessing registration fees or as more permanent dwellings by levying property taxes. To avoid these local use restrictions and taxation, trailer parks and campgrounds were immediately outside municipal boundaries. One camping ground in the metropolitan outskirts and subdivisions while evading regulation. As cities expanded, camps that fell within the unincorporated were usually included in the municipality and were allowed to maintain their status through “zoning out” grandfathering.<sup>49</sup>

With the host guest model used as a framework for studying relationships within the campsites itself, the trailer site is the core of the camp, a guest within the territory of the host (the campground). Here the varying degrees of attachment occur primarily as a relational relationship with the ground. The operation of anchoring is discussed in this chapter's section “Making Home” and at Chapter 7, the site of highways was proposed sources of dwelling, living, and moving in the support of temporary dwellings and the mobility strategies. It centered in the relational role of maintaining and transforming the

<sup>47</sup> Waters, 14.

<sup>48</sup> Waters, 36.

errors within the computer, the posturing of the reader. RV's, or mobile homes, is predominantly a question of arrangement and fit rather than a plan. As Adam Mathias has noted, the ambiguity of legal judgments about what constitutes a "temporary residence" fails to clarify the long-held assumption that "project dwellings are attached to land whether or not that land is owner-occupied."<sup>48</sup> The difficulties in defining, subjecting, and regulating the actual degree of attachment to the ground result in the existing zoning regulations that force camps to the urban periphery only later to be incorporated into the expanding municipal policy along with the professionalized ones.<sup>49</sup> Historically and legally, mobile homes are an experimental, changing, and controlling. They do not fit as closely to the idea of a "dwelling" than the early housing and components of "affairs."<sup>50</sup> The idea of attachment is, at the initial "talk"—a need that is used to fit, temporarily with the assumption that it will be returned. The problem of attachment is the ever-present conditional and future disconnection.

### Making Camp: The Berkeley's (Mobile) Home Laboratory

To architects, the house has the appeal of the experiment. Its smaller, more compact and controlled settings are better-suited to speculate. The house becomes a laboratory for ideas.<sup>51</sup>

Taking the idea of the house as site of architectural speculation, we might say that the trailer has also been a medium of experimentation for both architects and home-

<sup>48</sup> Mathias, 75–6.

<sup>49</sup> For examples, see the various reports of events, where Chapter 2, "Images and Identities," in Wall & Richard, 2007, pages 11–12.

<sup>50</sup> Indeed, right in the Oxford English Online entry, the French words *mobile* and *camp* are already related (the Oxford English Dictionary, 3d ed., vol. 10 [New York: Oxford, 1993], 761–62).

<sup>51</sup> Robert Looney, "The (Mobile) House: The (Un-attached) House (Experiment, 1961), 1970–1971, 1974 (Oxford essay, published in "The International House: mobile dwellings for," At the end of the century, 1997, years of Architecture," 1998, n. 1998).





Figure 2.8. Homeowners of the Tin Can Tourists. A) Home car owned by M. Horsey of Ohio, photographed in Arcadia, Florida, 1928. Modified in a Model-T car in 1928, the modifications to make the tour car include a 30 gallon water tank, ventola, and ice box. B) "Home" team, car owned by Harold Watson, Fred Kucanovich, and Stewart Acker of Burlington, Vermont, photographed in Arcadia, Florida at the Tin Can Tourist Convention, January 18 - 1979. C) Home-car 1928. D) Home-car, 2.0. (Florida State Archives)

owners. In such a scenario, the scale and mobility of the trailer is both liberating and restrictive. The monowheel's small scale allows an individual either to modify and add to an existing vehicle or to construct a trailer that can be towed, left outdoors, impervious to incursions out of available space and surface. In this case, attachment includes joining materials of wood, canvas, and steel as well as connecting trailer ground. The mobility of the trailer necessitates that the attachments are permanently fixed to metal steel wire and wood slats can be detached and stored, or are well contained within the surface or volume of a low-profile. Early designs of trailers, created by amateurs and entrepreneurs, were often rather appropriated for mass production or developed as prototypes for commercial sale by the inventor. Oliver Christy's ground rock designs (1928) and experiments with the rear trailer (1931) became the Christy Aircar's (1935). An early prototype for Christy's personal use was the Auburn Motor Boatcar, which because of its cost, has been classified as the "patent car" type.<sup>52</sup> William Hawley Bowles' early monowheel designs (1928) are transformed into Wally Byam's Airstream (1936). Arthur Bergman's early garage trailer leads to the revision of the Cleveland Wagon (1939). At a larger scale, William Bush's lighting house (1938) becomes the post-World War II destination for mobile homes. In addition, the widespread plans for building trailers could be referred from computers or wire, published as magazines such as *Popular Mechanics*<sup>53</sup> or books such as Collins' *How to Build a Motor Car Trailer* (1934).<sup>54</sup> The evolution of the

<sup>52</sup> Kemp, 144.

<sup>53</sup> The early version of the Airstream trailer designed by Wally Byam was published in 1937 in *Popular Mechanics*.

<sup>54</sup> H. Finkbein/Collins, *How to Build a Motor Car Trailer* (Photocopy: L.B. Lippman, 1986).

owner built under house eaves, today with web publications as *Part II* shelf -

example<sup>10</sup>

In their making and in their reveals, such as *Part II* in early editions become outside laboratories of home. Chay summarizes the confusion of making as the importance of Delos and Gaudin's opposition of manual (laborious) flow (rapid) (complex) systems.

The *Complexity of the manual state* - described as not organized quickly - is directly related against the *disorder of the household's home laboratory* - which has a temporary manual camp - is not up with materials (camp) as based in a carefully arranged workplace that looks fortified walls.<sup>11</sup>

Early microscopes and trailers and the camps that they make rely on a knowledge of manual labor rather than a direct interest in material forms and their quantifiable measures of efficiency. For example, in their reproducibility and changeability, the last chapters of the *The Case* (house) report both in specific stages and to the realization of the perfect assembly itself.<sup>12</sup> However, it is important to note that in Chay's microscopical construction, these laboratories maintain a degree of permanence while the early trailers and microscopes remain mobile. The "simplicity" associated by lack of economic means is not present in these mobile labor conditions that remain variable with expendable means for repair and lost as well as the need for labor and material. Although the microscopes, trailers, and even contemporary mobile house design appear as individualized production, the way the microscopes are modified differs from the

<sup>10</sup> Chay and Delos.

<sup>11</sup> Chay, 100. Delos and Gaudin's introduction states in *Knowledge*, 11-4.

<sup>12</sup> The direct to more relevant with Delos and Gaudin's use of domestic "household."

modifications made to trailers that have stopped moving.<sup>14</sup> And, accordingly, the difference in modes of construction offers the best assessment of the cargo. What steel fixed trailers and mobile homes grew and are modified due the most part by an international agreement. The internationalization of subcampers comes from the made a all-most various additions. Without a stable ground for support, subcampers almost relies on the bearing capacity of the trailer and the most common. Elements must be considered from the central steel support. Additional chassis must then either fold out from or must be stored within the trailer. Carvers and fabric made up the material for the lower configurations, and in many early camps, the tent like shelters were built off of the automobile chassis. The tent was fixed with the motor car.<sup>15</sup>

### Making Home: An Operational Manual for Tin-Car Tourism

In its detailed account of types of camping shelter and cooking has as well as the recommendations for modifying camping vehicles. This design presents techniques of combining the tent and the subcamper as shelters for the camper a home on the road. In the 1920s, the tent was the most common and readily available camping equipment for travelers with either Tin-Car tourism. The tent would soon be substituted in more complex fold-out campers and eventually be superseded by the steel trailers of the 1930s. In spite of its low-budget use as modern campgrounds, the tent has remained an important part of understanding camping practices. And Betty David/Thomas is

<sup>14</sup> See presentation for the emergence of the young women deployment the World's Columbian Exposition of 1893. While some use the wagon, a White (1900:114, 115). Report on a camping, the subcampers included the first year camping wagon (Hobbs/Long, James Stanley, "The Healthy Side of English/Campers (and also America) With a, Cigarettes and Conclusions" (1904). The young Longville in the tent, of Campers for the International. New England (1905).

<sup>15</sup> And White (in the discussion of the motor/camp, especially, "all the" spatial and style design is in the design and layout of the motor campers themselves. See also Taylor (1968). As (1900:114, 115).



A



B

**Figure 8-9** (A) *Home-derived floor model, running board fold box*. 1920. (A) The floor is a wooden or wire mesh deck over the chassis, with a canvas cover, gasoline tank, and (B) fold box that runs on the ground, raised by the automobile's running board (Group: The Motor Company, Inc. 1920)

discusses whether many of the test “features” in the understanding of house is early features of American housing. Thomas describes the crystallization of his original view around two in his house by the pond:

The only house I had been the owner of before (if I except a house, now a ruin, which I used occasionally when making excursions in the country, and this is still rolled up in my mind). With this more substantial shelter about me, I had made some progress toward writing another world. This house, on slightly raised, was a sort of crystallization around me, and marked on the border. It was suggestive, contained in a picture, in outline, I did not need to go into details, to take the air, for the atmosphere itself had had some of its features. It was not in detail, in the detail, as I had said where I sat, even in the material matter.<sup>22</sup>

The following quotations are derived from the relations between test and metaphor in *Jump* / *Jumping around*:

### Unfolding

*Jump* uses the example of the *Auto-Jump* machine to describe how a test assembly can unfold into a bedroom, dining room, and kitchen. “When ready to make camp, the insider itself becomes your house – practically a portable house, ready for light housekeeping.”<sup>23</sup> The *camping insider* folds out to provide the framework for two double beds that are separated by a floor space (the “foot” of the insider that is covered with a round table that folds up. The sides of the bed are used as benches to sit at the table. Two central poles flip up to form the ridge of the canvas tent.

<sup>22</sup> Thomas, 92. An important note is made between Thomas’s house test crystallization and Michel Foucault’s development of the “cubicle” concept becoming rigid material over time.

<sup>23</sup> *Jump*, 140.



completely closed, and the supports must enter at the middle where the horizontal effect the most support for the curved wrapping.<sup>52</sup>

### **Stretching**

See flared wedge style text and the matching board curved text above.

### **Adding**

Three specimens, which pre-existing text styles independent of "woven Laid." Three types of binding include the text text. The diagonal text text is first lay attached to side of car top. The reflected wedge text is which the car top serves as a support for the rest of the wedge text and the horizontal. The horizontal is a type especially suitable to the square plans. Roundness of the support is pyramidal form has less roundness than the diagonal text but is very good at preventing wind deflection as a result of its form and its other reinforced support framework.<sup>53</sup>

### **Stretching /Stretching/ expanding the text.**

With the matching board text. (See Jernap documents in detail text) well constructed. matching board board that for her-increased under text wrapping extension. Presented as a part of the company guidebook, text specifications should have provide the necessary information for the a who so-called for or last user version of the distribution. Reviews from Jernap's text are provided as reference portray the component. (Steps. Jernap describes a three-piece sheet metal wrapping board board that

<sup>52</sup> This also the diagonal up or into profile text is the "Stretching" section above. See also the figure a photograph of "Woven Laid" and "Stretching" text.

<sup>53</sup> Jernap 100.



was situated on the left standing board. Its depth was that of the running board, it was as high as the top of the lower deck, and the width extended thence to the end of the running board in the stern seat chest. The left side entrance door was permanently closed while working that both board seat doors were free.<sup>127</sup>

The sheets of galvanized iron are riveted together, and the front sheet is detachable and can be used as a table with two steel rod-like supports at outside end. Aft of aftmost the canopy is one of felt lining to keep feet and chest out of the fixed canopy. Aft-most sheet in detail the interior of the portable capstan, which

contained two shelves holding foodstuffs, usually in jars. Between the jars were small wood partitions which prevented them from rubbing against each other. These partitions were loose and detachable so that if one wanted to rearrange the jars this could easily be done. In the lower space under the second shell were packed a gunpow, some food, the cooking utensils.<sup>128</sup>

In another company outfit captured at Aomori in 1902, the right running board covered both living chairs, and other small pieces of equipment, and the rear of the assembly was a low screen. The screen again focused on the left running board compartments.<sup>129</sup>

It is 53 inches long, this extending practically the full length of the sitting board and 20 inches high. The bottom is 12 inches wide while the top is only 9 inches wide. It proved apparent that the width was closed around one of straight pieces of wood. Various two-piece wooden rods in increasing size of the same general form and very likely one of these was the support for the side. The front is in two longitudinal sections, one hinged at the top of the box and the other to the bottom so that in opening one flanges down and the other up. The box is made of three-ply boardwood and the interior of a covering of material of extended duck hangs on down and iron. The interior is partitioned into two main compartments, the larger of these being as high as the box and deep three inches long. In this, roughly from large sized and more comfortable clothing and other personal effects. Packed above the first fixed box is an mattress. The remaining superficial surface of the platform space in the box is decorative ordinary matter. This is subdivided into three smaller compartments. In the upper left hand corner is packed a wooden pot, basket, and

<sup>127</sup> Haskins, *Manchu*, a Company that often took. *U.S. Marine Corps*, 1912: 79.

<sup>128</sup> Haskins, 79.

<sup>129</sup> The image is somewhat of a sketch, suggesting such a box being characteristic in the beginning of the 'the film'.

lives. The men, used to a bedchamber, sit on padded boxes of velvet, velvet floor mats rolled into, and rise. In the left middle compartment are ornate goods of various sorts – milk, eggs, cream, and so on. The right middle space is given over to a fifty-odd piece set of mixed silverware worn and used. I describe this Chapter V. In the lower compartment next to the running board first a two-burner gasolene stove.

With this equipment, the master, and his family, several others, than are thousand miles during hot summer and fall.<sup>17</sup>

The operation of housing is also based on the camping house as (Figure 4-3). Housing is primary. Henry David Thoreau projects it defined but as economical shelter:

Consider that here slight a shelter is absolutely necessary. I have seen a Puritan at Indian, Indian town, living in tents of deer catkins cloth, while the state was nearly a foot deep around them. Formerly, when how to get my living honestly, with freedom left for my proper pursuits, was a question which vexed me even more than it does now. I lived on not a large, but by the railroad, not far long by deep water, so which the laborer looked upon as work at night, and a suggestive one that every man who was, lived packed might get with a one for another, and, having heard a few paper boys on it, so about the lot at least, got into a where it suited, and at night, and back down the lot, and so have freedom in the house, and as he said he live. This did not appear the worst, not by my means a desirable situation. You could sit up as late as you pleased, and whenever you got up, go abroad without any hindrance in household drudging you for work. Many a man is, however, to think to pay the rent of a large and more luxurious house, who would not have thought to think to such a tent as this.<sup>18</sup>

Like the trailer in its portability and the portable cupboard in its economy of space, the railroad tent also serves as a shelter to Thoreau's discourse on a pastoral freedom unimpeded by landowner, man, and state. This freedom from is picked-up-on by the Tin Can Tourist and is reflected in the proposal that must precedently, "When the tourist was on air," meaning that the Tourist is not bound under daily delivery of servants to those mislabeled by more permanent dwelling (Figure 4-4). Thoreau writes the burden of obtaining air as his description of a camping practice as makeshift, divergent, and:<sup>19</sup> "Whoever camps for a week, is content by the close of a good, week only busy a

<sup>17</sup> Jump, 121-2.

<sup>18</sup> Henry David Thoreau, *Walden* (Philadelphia: Library of America, 1996), 24.



Figure 8.10 Mexican Postcard Collection. Sequence of scenes at Escamela City Theater Park, 1930 (Library of Congress)

pool of water a few feet deep in the shade of his camp to be independent on the luxury of lux.<sup>124</sup> Constructing his argument for an economy of dwelling, Thomas laments “[w]e were no longer camp as there ought, but have settled down on earth and forgotten heaven.”<sup>125</sup> For Thomas, the processures of dwelling has sacralized the proximity to nature: flowers and earth that serve as camp.

### **Working Camp / Making Territory / Marston Post, Winwood Murdock Camp's “Between Spaces”**

In January of 1908, Marston Post Winwood documented the Sarasota City Trailer Camp adjacent to Bryant Park (Figure 6.10). Six photographs of the spaces outside of and between trailers – the “liminal space”<sup>126</sup> external to the trailer's contained space. Within the sequence of these photographs, the space of the camp also made as a network of thresholds. Begun with camp the Kalying House from which she took the first photograph of the camp, Winwood's itinerary worked up and down the corridors of the camp's parked vehicles and trailers. Winwood's photographs also trace the relationship between the body, the road (that is, the isolated home of the recreational vehicle, trailer, or microcamp), and the camp. This narrative is worked out through the campfield by Winwood's captions and the sequence of photographs.

### **Breaking Camp**

In this chapter, the changing and flexible nature of public place has been explored by looking at the early relationship between city and camp. The pastiche ensembles of a camp influenced by the Tin Can Trailers in West Central Florida serves as context for the

<sup>124</sup> Thomas, 171.

<sup>125</sup> Thomas, 16.

study of the negotiation of mobile entities (both physical and theoretical) and fixed structures (such as the territorial context). In so doing, the mobile character of the municipality can be understood as a place with differing degrees of "anchored" and un-anchored "disanchoring" to the territorial context. In so making sense of the municipality as a networked mobile infrastructure of the form, mobile accountability by well-meaning availability of open space for setting up a camp. From this ground writing, the municipality's point mode of disanchored movement within the territorial fabric as a mode of the itinerant recognition of a potential mobility derived from the presence of campsites. In this dimension (which will be addressed in the next section devoted to Border-Crossing/Border-Infrastructure Network) regional and eventually detached from municipal infrastructure conditions to a regionalized infrastructure. Recovery conditions to a regionalized infrastructure (for electric power and for a transportation network) are maintained, but for the most part the camp becomes either a city while a city or a city completely outside municipal domains as an urban or sub-urban.

Fixed infrastructure, both past/present/future, the sets of relationships form a series of systems. In each case the "parameters" attached to the relationship established between host and guest. In the first system, the municipality governs the primacy of city and camp. The camp's parameters are more essentially a temporary solution provided with all of the amenities, but the municipality has no effect on its citizens. The campers are given the "key to the city", as Billy Ryan boasts. "The guy with the keys is a pretty little fella, I am going to start a museum just for keys."<sup>10</sup> With the rejection of the needs by citizens of the city (and as a result the municipality itself), the quest

<sup>10</sup> Billy Ryan from *Border Town: A Story and a Memoir* (Berkeley and San, 1995).

manipulability of the camp where the private/public and open/closed aspects shape the relationship between the city structure (here) and its structure (space). In this way, the *Stranger at Home*<sup>22</sup> camp presents the virtual information rather than the physical information. In this series of events, operating on principle of fluxity, the city loses control over the space of the camp.<sup>23</sup> Yet paradoxically, the city expunges the camp for their substantial<sup>24</sup> and historical fluxity and declares the non-organized or non-regulated camp of the camp.<sup>25</sup> To use a term adopted from Deleuze and Guattari (the "nomadic becoming")<sup>26</sup> it adds with both the wing of camp is conflict between place and space) and the taming of a camp is conflict between temporality and duration). The space of the camp is one of fluctuation and is properly defined in the dynamics of the place, in its de Certeau's concept of space as "practiced place".<sup>27</sup> In spite of the legal delineation of the campsite itself (whether public park, municipal campground, or private property), the camp's reduction only occurs through the activity of camping. It is this the decisive local that excludes the place rather than the relative global of the legal delineation of space.

The issue of camping, that of arrivals and departures, also characterizes the changing camp-manipulability relationship. The issue of the regulated fluxity of the free municipal camp is the temporality of the four-week stay.<sup>28</sup> The issue of the non-regulated

<sup>22</sup> See the discussion of "Stranger at Home."

<sup>23</sup> Because of the "loss" of camping, the departure is not given and is thus understood as withdrawal rather than as reentry.

<sup>24</sup> This problem becomes one of degree rather than kind.

<sup>25</sup> Deleuze and Guattari, *Intimacy*, 111.

<sup>26</sup> The spatial de-territorialization is not regulated version of the municipal camp.

"Many"<sup>27</sup> of camps such as Broken Creek Park is the situation of minority unemployed deportees. The standard applies both to the seasonal occupations of the cottage-owners within Park as well as the mobile businessmen and mobile car owners of the Park - other areas.

### Concluding camp: municipal evidence

The low long tent is moving on its way  
In Tin Can Towns, high with trees.

And millions and thousands that want to move  
In sympathy with unemployed Irish and Chinese.

Why they move? God only knows, but I think  
That Slavery has a deeper stain the nation.

That year I was in London, the year  
The Gulf Port City from the Tin Can towns.

They make such walls a wall of the land,  
They hang their tents on hundred, field and lawn.

They never sleep but try to own the land,  
Lord knows, not Tin Can, no, when they are gone!<sup>28</sup>

The evidence of the ranging public from municipal grounds marks the end of the short lived symbiotic relationship between outsiders and the localized public entry which the location of the modestly used public parks are directed by the seasonal influx of camps. It is the disaffection of local businesses and citizens with the frequency of the mobile class of the camping public, that precipitates the closing of many camps. Although budget-wise town laws, the modes of camping employed by groups such as the Tin Can Towns allow for an extensive maximization of municipal public space that

<sup>27</sup> The following newspapers published in places such as Broken Creek Park.

<sup>28</sup> Frank Wing, "A History of the Tin Can Park," published in the Camps History Column April 1 1951. The poem was published in the Tin Can Towns newspaper and was written from the Tin Can Park.

understand their physical impact on the urban environment. The vast distances and small scale of the accompanying mass circulation prove remarkably adaptable to a variety of situations. However, questions of distance do may affect on property values, and enduring drift of the non-dwelling commuters leads to their replacement beyond the "city walls." Thus, it is ultimately public (or private) rather than administrative action (except for isolated issues of health and safety) that define the operation of the commuter transportation. Although capturing a different subject,<sup>102</sup> Ronald Krimm's assessment of the politics of sport informs the situation of the Big Cat Tourists and their potential exclusion from De Gade Park. Taking up the subject of homelessness, Krimm links the homeless person and public space as "two products of the urbanization conflict that constitute contemporary urban restructuring."<sup>103</sup> The homeless person does not introduce conflict into the space but is instead inseparably wed along with a proliferating array of other factors such as the "politics of public space and perceptions of crime." While the sleeping tourists are for the most part homeless by choice, whether caused by crowded conditions, the notion of a chronically spatial politics recognizes the broader rather than internal significance of systems and difference.

First home hear me  
 Without fear or dismay  
 Through dense places  
 And wherever you are, know me  
 And wherever know me, call me  
 The homeless man.

My eye does not ask  
 My where are home is.

<sup>102</sup> Krimm's primary focus is contemporary high rise construction and the urban landscape as opposed to the low-technology of tourism.

<sup>103</sup> Ronald Krimm, *Exclusion: Spatial Politics of Exclusion* (London: BAA, 1987) Pass, 1986, 11.



Perhaps, I have never  
 been loosed  
 To space and the flying hours  
 As in that no-noise<sup>17</sup>

An alternative path that early city officials and citizens might have taken is to embrace rather than resist the conditions of difference introduced by the company. It is my contention that urban planning, placed, provides another space for tracing and understanding such colonial encounters. As an idea, place measures an open field of inquiry that is lost with the “closure” of space. Place before implementation (through this spatial/closure) resonates with the early mapped map (in its silhouette for the viewer to experience the open landscape of Florida. In their incompleteness, Florida’s early urban maps marked places of interest that could be transformed with seasonal change. In the early stage, Florida’s urban context suggests the possibility of an uncertain, not-necessarily “placed” space. Bishop in the *panacea and improvement of E. F. White’s* vision of Florida and its “voluntary order.”

Although I am an archeologist, I love Florida so much for the remains of her unfettered cities as for the bright colors on her borders. I love to stroll the dead sidewalks that run off into the ivy jungle under the brooding sun of noon, where the cobblestone paths show their rusty streaks across the whitened walls and the catpaws. What old-fashionedness is a flower-strewn entrance.<sup>18</sup>

Through post-colonializing The Don Tourists, Eric Anderson notes Tampa’s municipality. White’s image of the ruins of “speculations characterizes Florida’s urban condition of the time. Might such an “unfettered city” be the ideal situation for urban mapping? Finding a way to allow for (not “impose”) or “to (re) urbanize”

<sup>17</sup>Franklin Delano Roosevelt (1882-1945) mentioned E.F. White’s idea in his *Notes on the History of the Philippines* (1916). Roosevelt’s statement was the foundation for a study developed from that of Bishop, both a commitment about history and geography as a history provide information to the discovery of history and place.

<sup>18</sup> E.F. White, “Don Tourist Key,” *Journal of the American Tourist* (1917), 140.

and operators become an important question for architects and planners today. What is urban computing?

## CHAPTER 9 BRADEN CASTLE PARK: HISTORIC COMMITMENTS OF TOURISM

### *Wing Camp: March 1, 1934*

The Civic Club of East Tampa found the importance of the Tin Can Tourism from the municipality through legal action, closing De Soto Park to public, camping on March 1, 1934. An unpublished document titled "Origin and History of the Camping Tourism of America" in the collection of the Braden Castle Foundation shows that the club's purchase land for a permanent camp was begun during the Winter of 1931-1932 when businessmen camping at De Soto Park signed an agreement to purchase land, which would be plotted and sold to other tourists.<sup>1</sup> In the summer of 1932, the Civic Club filed the initial lawsuit to close De Soto Park. However, the district judge ordered that the Park be opened on November 1, 1932 at an annual rate. The Civic Club followed with another lawsuit filed in early 1934; this action proved successful, and the Park was closed on March 1. In the introduction to her history of Braden Castle, H.R. Rothman notes conflict with the "Latin people who lived in that part of 'YborCity'" as the impetus for Tampa's Mayor Percy Q. Wells to reject the purchase from De Soto Park.<sup>2</sup> Following the possibility of this situation, the members of the Tin Can Tourism met on February 19

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<sup>1</sup> None of the original signatories (H. Oates, G. L. Rothman, and B. W. Young) in the agreement would later become involved in Braden Castle Park and would play no apparent role in its development. Land purchase was open-ended during the Winter of 1932-1933 without any results.

<sup>2</sup> H.R. Rothman, "History of Braden Castle Florida: A Souvenir for the Old Castle's History and Remains at Ybor City."

1923) is the most prolific of Dr. Soto Pol's historical surveys, a survey of activities addressing the management of the park. During this meeting, a copy of a memo submitted by Dr. W. M.



Figure S-1. *By-Laws and Constitution of Order Castle Park*, adopted in 1924 by the *Camping Tourists of America*, c. 1945 (photo).

George W. Coleman, Order's Liaison, led by E. W. Vaughn of Mason City, Indiana was formed to manage the park, buying 1,000 acres to surround campground. At subsequent meeting in March on February 28th, W. D. Smith, owner of Order Park, on

those operative members.<sup>1</sup> The committee eventually incorporated as the Camping Tourists of America, with a Board of Directors that included Vaughn, W.J. Hawk, Fred F. Bates, L.R. Superson, W.B. Jacobs, H.F. Wagner, and H.E. Robbins.<sup>2</sup> In due time, though, the Camping Tourists might look to distance themselves from the negative public perception of the Tin Can Tourists and to gain independence to look for a permanent designated site and then avoid similar occurrences at other municipal camps. The by-laws of the Tin Can Tourists expressly disallow property ownership by members in the camps occupied and purchased during the winter season.<sup>3</sup>

The closing of the Snow Park occurred one month earlier than was typical, but the preparation for the purchase and the rapid purchase of land eventually only displaced the newly formed Camping Tourists of America for one week. On March 6, 1929, the Board members of the Camping Tourists of America signed to purchase 34 acres of land known as the Boulder-Castle Property for \$48,000, with funds received from subscriptions.<sup>4</sup> On March 9, the purchase of the land was officially made. Located east of the town of Mead, the property is defined by the confluence of the Boulder and Missouri Rivers, its southern section of land was originally irrigated by a solid marsh that was later partitioned to form a landscaped garden.

<sup>1</sup>The committee included W.J. Hawk, President, L.R. Superson, Vice-President, H.F. Wagner, Secretary, and W.B. Jacobs, Treasurer. Membership list from Board of Directors (family membership) circa a casual date. (Boulder-Castle manuscript under historical section collect on all-Campers County Public (1929) Boulder-Castle.)

<sup>2</sup>William George Clark, *City of Chicago's 1887-1890*, (University of Chicago Press, 1975).

<sup>3</sup>The Laws of the City of Chicago, 1887-1890. (Boulder-Castle City Commission, Camping Tourists of America April 1929) (Boulder-Castle manuscript under historical section collect on all-Campers County Public (1929) Boulder-Castle.)

<sup>4</sup>Letter to the Mayor of the City of Chicago, (Camping Tourists of America) dated March 6, 1929.

## Preserving the Belle / Preserving History

This project is one of the first uses of the property at Braden County as the cultural asset of Braden Castle. Other resources included its immediate accessibility to water, the transportation and recreation and nearby Bradenton's reputation for maintaining various forms of tourism. Known initially as the "Yachting City," Bradenton's professional tourism markets focused its identity and its Tourist Club-includes 1,567 registered members from 28 states and three foreign countries in the 1929-1930 season.<sup>1</sup> Although already at times, Braden Castle's name is synonymous with connected the water group with a part of Florida history extending back into the mid-19<sup>th</sup> century. The Board of Directors realized the importance of this site and quickly appointed H.E. Robbins to write a history of the site.<sup>2</sup> Robbins' account includes a preliminary profile of the castle, a brief introduction, and an information survey of the grounds. Beginning with the line "Old Braden Castle is the totter & tower" the point with its formal elegant architecture, Braden Castle Park is the way from the "best in Florida & close" to "the historical scene" and may seem to be the case.<sup>3</sup> The introduction ends its professional literature, carefully listing Braden's first destination "by political influence" and advertising "up-to-date water-croquet" with "good fishing" and facilities for dancing.<sup>4</sup> The main text tells the history of the site from the perspective of the castle itself. In the meantime, the castle

<sup>1</sup> Statistician's Chamber of Commerce, "Braden Florida Tourist Club" (unpublished proposal, 1929-1930). Excerpt from, Manatee County Public Library, Bradenton, Florida.

<sup>2</sup> On April 17, 1930, Robbins was appointed to research and directed to write a history of the Castle property (Clayton, "Tourist of Interest Manatee" 18).

<sup>3</sup> Robbins, p. 2.

<sup>4</sup> Robbins, p. 4.



Figure B.2. Photographs of DeSoto County Park (Muscogee County Public Library, Florida)

witnesses the historical events of its rising, construction, and decay. Moreover, the castle's first person chronicle matches not only its Florida's early substantial history but also to the Campyung Tradition of Astorian's imperial hegemony within Florida's landscape. This historical paradigm within Florida's cultural heritage is implemented by the material solidity of the 30' thick masonry walls and their wealthiness and imagery of permanence, although clearly developing and crumbling. In the introduction, Bellheim hyperbolically states the uniqueness of the site: "[a]s much as any part of the world will not develop another [Haitian-Castle] or any smaller masonry-walled house like those owned by 200-slaveholders, and showing a good growth each year."<sup>10</sup> In this account, Bellheim enters the Campyung Tradition's conception of the grounds as serving both to preserve and extend the world's history by means of social and economic advancement.<sup>11</sup>

In recording and in writing the history of the castle, Dr. Bellheim also creates a mythology and foundational story that is no unlike the original workman of the site in the 19<sup>th</sup> century. Originally from Loudon County, Virginia, Dr. Joseph Addison Broder moved from Lees County (in north Florida) to the Maitland area in 1843 after the collapse of the Union Bank in Tallahassee and other deleterious economic effects of the Panic of 1837. Having sold his heavily mortgaged tobacco plantation in north Florida, Broder-Bogart establishes a sugar plantation across the Manatee River from another Lees County transplant Robert Goodkin. By the late 1840s, Broder had created approximately

<sup>10</sup> Bellheim goes on to state that the ruins of the Castle "I shall see rise a fine great masonry house in the space." (110)

<sup>11</sup> In the *History of Broder-Castle*, the Castle narrates "they [master's] hegemony is laid down, within the masonry that would come later when they get had a governmental or the early history and the building of the parts [the Loudon Museum] (23-44). Bellheim, perhaps, as well as other members of the board, is aware of the material place of knowledge, foundational history, and its legacy to be a cultural mythology that place through preservation. *Land of Manatees* 11.



1,000 acres and had begun a restoration of the valley's soils for the plantation farms. Completed in 1851, the "canal" included two low water levels with vertical sluiceways.<sup>17</sup> The lower sluiceway let out a fifty-foot square, with one low water hole, twenty-foot square towers, and four sluiceways serving eight sluiceways. After the beginning of the Third Seminole War in December 17, 1855, the canal stood as a refuge for thousands of



Figure 4-1 Plan of Braden-Crocker County, properly owned by the Creeping Thieves of America, 1856, showing Braden's Camp, and public-constitutional holdings. H.E. Robinson (Marion County Public Library, Negative PHL)

the surrounding community seeking refuge from the violent Seminole attack on March 11, 1856.<sup>18</sup> Initially, the canal, again served the purpose of security and refuge for the Creeping Thieves of America, who were forced to retreat from attempted uprisings. As

<sup>17</sup> Paul Rogers Camp, *The Attack on Braden County: Robert Reynolds v. America* (1971) (hereinafter cited as *Reynolds v. America*). For example, A.B.B. Leffingwell (see 111-112) writes, "In 1856, the canal, its levees, its water system, its irrigation, and its sluiceways, built by the Maroon Indians on the east side of the low-lying swampy wetlands, in Braden County, Florida, provided a refuge for the Seminole Indians from Florida's Seminoles and Maroons and Maroons of the Seminole County Public Library archive, 1851-18, page 111."

<sup>18</sup> Robert Reynolds v. America for the collection of the Seminole Chief's Agency, (Reynolds v. America) and his son with the Indians. (Robert Reynolds v. America, Florida Division of Security, University of Florida Archives, p. 111)

a result, the camp served as a strategic site of defense and resistance. Borden Castle Park is located at the confluence of the Missouri and French Rivers, forming a point of land partially protected from Indian attack. The Park's central oval pool (that was later modification became "the lagoon") also contributed to the site's defensibility from land. With its marginal location in a desert, from the protestations of Frenchmen and the soldiers of Missouri, the site also provided refuge for the soldiers seeking a zone that could be well regulated. The Borden house became identified as "Castle" both in its massive masonry construction and in its use as a safe haven during frequent Indian attack.

The usage of Borden Castle Park as the source of the sugar plantations ethnography of nineteenth-century Campung Tsimtsi to the history of an emerging modern trading territorial relocations of power and land control. By collapsing the sugar plantation and the suppressed site typical progression from camp to city, or from temporary to permanent, is reversed. The openness of the second plantation house provides a suitable site for the early-camping activities, which are usually associated, dependent, and tied directly to the characteristics and topographies of permanent encampments of the site. Portlands produced before the founding of Borden-Castle Park portray family parties under the moon.<sup>10</sup> Such scenes, and other ethnography introduced the Campung Tsimtsi, whose new historically temporal-occupation of place resonates with the future activity and freedom of proceeding.<sup>11</sup> As the initial map-makers have been replaced in the planning and construction of more permanent land-use, the Tsimtsi continue this Kachina by making made the area around the river as a park. Early plans designate the

<sup>10</sup> "The scene is based in the collection of the Missouri Company Clerk at Camp."

<sup>11</sup> "Here the P.H. Robinson introduces 'History' of the work with the phrase: "In history and romance."

external space of the "park, within a park" in the "Place" (Figure 1.14). The ring of the ramp in this location also works within the previous semi-circular axis of the place: the plantation house itself had been not only a safe haven but also a focus of entertainment for the area's visitors. "With its addition in 1961 a property of 44 acres, Bradley Circle Park is a reclamation of the original 144-acre territory of the sugar plantation, a Servant Land estate. Today the estate no longer mostly accounts for social gatherings and are divided out by squares, land taken but by a chain link fence serving to protect the remnants of the existing early structures."

The ring of the Park around the plantation house re-establishes connections to the medical and the sublime. In an arena, cross-section of old and new, the community recreation and completes the curved domestic structure. As a historical element, the ring gate is now standing in the public Place of Bradley Circle Park. The curved house is re-established "in-between" by way of the complex, interconnected dwellings. Off limits to social inclusion, the place of the white-owned usually for special events by a locally granted communal agreement and later as a part of the district's ownership by state and federal agencies for historic preservation.<sup>21</sup> Consequently, the race is also marked for an ethnic effect and challenge of the plantation site as a fragment offers the company to "include the race."<sup>22</sup> Since this is a special access as a system, the race becomes a sociographic element. And so the race is considered by the company historically as a fragment as the passage of time, then psychologically the reconnection the power for nation of a new staff and the new emerging power of the sublime. Bradley Circle Park

<sup>21</sup> Bradley Circle Park was established as a historic shrine, a white National Register of Historic Places as Park in 1971 (Lundin).



Figure 3-4: Excavations at Brindley Castle Park

to better understand the archaeological significance of the site through the evaluation of historical plans and new building

### Clearing Camp: Braden Castle Park

“While this [the] ground presented to clear it off. A spot was cleared off north west corner of the Castle where the camp was made. It occupies an eighth of the tract [initially] without its own lot a large open cleared 2 1/2 Acres N.E. Handing south, low flat, were found to clear up the land. no obstacles for the settlement on the flat. [March 12 - 18, 1924].”<sup>22</sup>

The members go through three preliminary meetings of the newly formed Camping Triumvirate of America describe how the camp was initially conceived and organized. A chronological review of these proceedings reveals the transformation of the camp from a temporary settlement outside to within boundaries of De Soto Park to the more permanent implanted community of Braden Castle Park. From its inception, Braden Castle Park was also designed to include three types of housing, with varying degrees of permanence and of use: three categories of dwelling on the campus (identified as the “main camp”), its outcamps (of which ten were originally allowed for) outside the main growth of the Park.<sup>23</sup> As pointed out previously, early meetings beginning on February 18, 1924 were held at residents’ homes located in Tampa & De Soto Park. Two previous years of patient determination about purchasing and rebuilding to create permanent campus culminated with an imminent expulsion from the Park on March 8. Having elected officers, the group then agreed to place an advertisement in the Tampa Tribune newspaper in order to see what companies might be available for purchase.<sup>24</sup> With an expiration from their advertisement and as a result of the uncertainty of their reaction, the officers visited potential sites with the real estate firm Dancy and Reid recommended by

<sup>22</sup> E. W. Hughes, “Origin and History of the Camping Triumvirate of America,” *Braden Castle Association Journal* 1:1 (1972), page 1.

<sup>23</sup> *Braden Castle Association*, drawing of the permitted plots for the layout of these types.

<sup>24</sup> Meetings were held on February 19 and 20 within the campsite and on February 25, 1924, the officers decided to make the advertisement.

Evolution of Chamber of Commerce between March 4 and 6<sup>th</sup> Entailed by the Boston Courier also the group presented its findings to the Board of Directors on March 6

The most available cost (computed) was the Boston Cattle property of Southdown (see) Florida of thirty five acres, which was offered at sixteen thousand dollar. (114-186) A motion was made, seconded and carried that the site be purchased at the offer made. The site was being on the Miami River in the city of Miami, Florida.<sup>11</sup>

On March 10 the officers reported that the partners had been made<sup>12</sup> and the group decided to place under its management in the Tampa Tribune some 4 columns and incidents in the future camping community. In addition, the group sought approval of a charter for direct profit corporation. To protect its organization for the betterment of the camping season.<sup>13</sup> The application for charter was rejected by Tampa's governing officials, but was eventually accepted by Manatee County's administrators.<sup>14</sup>

Subsequent meetings of the Camping Teachers provided the basis for the writing of the By Laws, which will influence the way the camp is organized and conducted. On April 1, 1924 a motion is presented "all political and religious matters be referred to the directors and incorporated into the by laws."<sup>15</sup> A draft of the By Laws is read and discussed on April 3 and the officers, agree to send the regulations drafted "for consideration"

<sup>11</sup> Item 186. The cost which agrees with the group of Camping Teachers at the Home Association for lands during their evaluation of properties within LA 1

<sup>12</sup> Minutes, Boston Cattle Association, page 1

<sup>13</sup> See the version of the Minutes dated March 7, 1924 that appearing out of sequence in the text, pages 21, 24

<sup>14</sup> Minutes, January 28, 1925, page 1

<sup>15</sup> See minutes on the Minutes: March 22 and 27 and April 1, 1924

<sup>16</sup> Minutes, page 14. The next version of the chapter reflects that this site is some of the camping country's (probably before movement to the Thomas River a housing of "camp")

merchandise to be allowed on Indian Creek campground.<sup>17</sup> The officers also decide that permanent residents of the campground area will be required to pay membership and that "all persons residing permanently at the Indian Creek Camp will be required to pay membership fees and annual dues regardless of ownership of camp equipment when they reside."<sup>18</sup> In the absence of land ownership anywhere within the Park, this requirement excludes those who do not own a camp trailer<sup>19</sup> or receive membership as the community's usual structure. The officers also begin to purchase the materials that will be allowed in the construction of dwelling places on the Park. A motion is passed that the only material to be used in the "forming system" of camp is canvas except for the possible addition of wood floors at the discretion of the directors.<sup>20</sup> Previously asked to write the history of the Creek property, H. E. Robbins is requested to write an article for the paper analyzing the disorders and financial crisis that they "were at liberty to hold pickets [on] on the grounds through the summer."<sup>21</sup> Following previous use of the name of Indian Creek by locals for twenty thousand years, this reflection was in preparation for the return of the majority of the group's membership to their northern residences for the season. Finally, the officers also resolved a rule that would influence the rapid construction of houses on the grounds when the Camping Tourists arrived for the following winter season.

<sup>17</sup> Minutes, page 16.

<sup>18</sup> Minutes, page 16.

<sup>19</sup> It appears that the officers had a mutual goal: people who would be leaving to return for extended periods of time.

<sup>20</sup> Minutes, April 11, 1954, page 17.

<sup>21</sup> Minutes, April 11, 1954, page 20.

All property rights and holdings are to, what ever is, changed to what becomes when the holder has, failed to meet a holding mode of 18 months from date of attainment of such changes, and at the instance of the representatives of the village deities, in virtue, judgement of the board, said board may make such-changes as they see fit.<sup>17</sup>

This specification seemingly contradicts the temporal nature of the sacred community (particularly based on its custom, decision as the *Two-Cat Deities*) but at the same time it alludes to the goal of achieving a more permanent stability under a less inflexible hierarchy and conflict with non-gradualists. This requirement also shows the power invested in the board of Deities to shape all aspects of the community – a power that is expressed in the final clause of the By-Laws that there will be no appeal further on the next version.

In their preparations to purchase the *Beulah Circle* property, the officers of the *Camping Town* had consulted the mayor of the municipality with permission that the rate to ask, but certain concerns he made. The Townsman wanted the Mayor of Marston to give up the city's authority and control over the property. B.W. Vaughan, acting Secretary of the first Board of Deities, describes the situation, "[we] had a talk with the Council and Mayor of Marston at which we tried to have them agree to make the *Beulah Circle* property out of the city but they would not consent to do this."<sup>18</sup> In spite of this initial refusal, *Beulah Circle Park* has achieved a degree of autonomy and Park is in

<sup>17</sup> Marston, April 1, 1924, page 28, 1.

<sup>18</sup> B.W. Vaughan, "Origin and history of the *Camping Town* of Marston," in the text, "Vaughan explains how [they] obtained every promise & law, none of which, carry to any [other] act or heritage."<sup>19</sup>



freely referred to as a "city within a city."<sup>10</sup> The deprivation of members of the community by the Māori police chief *whānau* has also been testimony:

In every sense, its [Rusden Castle Park's] administration has accepted the ultimatum of its parent community [Māori]. Officers of the law have been appointed by the Māori chief of police, directly responsible only to him, with all powers of entry, possession, and the members of the camp, and of families assigned to the city court of Māori.<sup>11</sup>

Whether the partial independence of the Park's self-government, its *hō* (name) of this "city within a city," serves as the primary point of reference for the kinematically *whānau* (clan) government, local environmental, and administrative. Typically, *whānau* refers to the rules that internally represent an autonomous group of people but remain subsidiary to the wider *whānau* rules of the land.<sup>12</sup> Etymologically, the term "by-law" can be traced back to the Old Norse combination of *by* (meaning "dwelling place") and *lag* (following, also meaning "law"). In an early form, the term *by-law* was used in Scandinavian languages to denote an association of farmers, usually commonly occupying a rural township.<sup>13</sup> These townships suggest that the modern "by-law" also entailed the idea of setting dispute outside of traditional law courts by "especially deputised arbitrators" who listen to the testimony of neighbors.<sup>14</sup> As will be discussed in the next section, the judgment by neighbors was an integral part of the Rusden Castle Park's community. In some cases, the internal, purportedly subordinate regulations in the Park's *hō* Laws, actually constitute the external legal structure of the society in which the Park falls. The

<sup>10</sup> See *Waiata/Castle Tamaru Case*, a report of Māori, against the Whānau Committee of Community Existence Issues, and *whānau* (a house) people proposition *Whānau* (house) community (1991). The manuscript is located in the collection of the Rusden Castle Association.

<sup>11</sup> *Waiata/Castle Tamaru Case*, 17, vol. 1, p. 19.

<sup>12</sup> The Oxford English Dictionary: "by-law, *n.* [New York, Oxford, 1989] 171, 2.

The Oxford English Dictionary, 164.

Park + By-Laws, though to a lesser degree, also explains the community's dealings with the material public.

### **Making a camp: The landscape (re)made**

**OBJECT:** To provide a winter home for American Indians under the best influences for the mutual benefit of all; the improvement of health, the encouragement of education, and the moral betterment as well as the improvement and reinforcement of all; and to establish good fellowships and relieve chronic and sanitary camp overcrowding rates.<sup>19</sup>

The objectives expressed in the Prospectus of the By-Laws and Constitution of the Camping Tourists of America outline a social, political, and spiritual structure that is, in essence, an ideal for the best possible social order that can be afforded to its inhabitants within a camping setting. As a place of ideal happiness and of good, of our perfect world, camp was one aspect of the Thomas More's work titled *Utopia* and published in 1516. In this project, More plays on the etymological qualities of *utopia* (good place) and *topos* (a place) to talk about the social structure of the imaginary island of Utopia. In early promotional literature for Boulder-Castle Park, the community is described as a type of *utopia*. "Boulder-Castle Camp is, in fact, the Democratic Utopia [sic] for a select group of individuals who make this city and the county [Montana] their winter headquarters."<sup>20</sup> In this section, a rudimentary sketch of More's *Utopia* and the By-Laws of the Camping Tourists of America along with the built environment of the camp itself will sketch a set of possible relations between the encroachment of built

<sup>19</sup> "A constitution and By-Laws of Camping Tourists of America: Boulder-Castle Park, Boulder Co., Montana, Glacier County, Montana, 1913," page 1.

<sup>20</sup> "Boulder-Castle: Idealistic Center in a Part of Montana," vol. 1, pg.



school of Utopia.<sup>42</sup> The Park is located on a point of land at the confluence of the Boston River with the Muddy River – at this junction, both rivers are more than one half mile wide and are influenced by tidal fluctuations. With the rivers forming two of the property's three sides, a tidal estuary that also flowed into the property's main channel, the Park's west southern edge and created the correct configuration of the street and building layout.<sup>43</sup> More describes the vision of the Utopians as a carefully shaped landscape: "These ends, joined round as if using being a circle – make the island crescent-shaped like a new moon."<sup>44</sup> By 1836, the total marshland of the Park had been converted to a landscaped layout that allowed for greater management of the tides. The idea of allowing the natural geography to also found in when a Utopian where man gains are complete control over natural forces, such that the utopians have "designed as geography" from "rough nature" to a more informed landscape much like the Utopians' garden, "as well suited for soil fertilizing."<sup>45</sup>

The grounds of Boston Castle Park include both the temporary camping grounds and the building sites for the Camping Tentland of America. The campground is a originally conceived as a new location to generate profit for the group, and camping is still allowed today, including recreational vehicles. The By-Laws state that each member (at the organization's, the membership with 5000 members, is estimated) is entitled to

<sup>42</sup> It should be noted that there is a marked difference in scale between the Utopian Park, and the nearby 300-acre wide landscaped site of Utopia, which includes such phenomena as the forest.

<sup>43</sup> The positioning of the Park along the river creates a characteristic of the general American idea that temples are an extraordinarily common type of Utopia, with the River Boston acting as natural boundary.

<sup>44</sup> See Thomas Mann, *Utopianism* (Berkeley: UC Press, Cambridge, Cambridge University Press, 1985) 199.

<sup>45</sup> Mann, 113-119.

building, but that does not exceed 40 feet by 40 feet.<sup>12</sup> Buildings are in quantity 16, but less than 1000; 500 less than that, but larger and more conforms to the City of Hamilton's building ordinances and must be approved by the Board of Directors.<sup>13</sup> The materials allowed by the By-Laws are "brick, stone, masonry" (with) "horizontal siding" or shingles, or covered with stone."<sup>14</sup> The material grants greater degree of prominence to the shingles that were found in the earlier covenants and not others of the camp, as Old Snow Park. With the houses at Hamilton Upper, construction has also progressed from the original cedar "bark shingles" to the "hand-hewn constructed houses of redstone quarried rock or brick."<sup>15</sup> The By-Laws also limit the number of cottages to one per lot and driveway, stipulates (in order to avoid the possibility that one side could be rented out) "houses built above garages, must be in part of the house."<sup>16</sup> The rules of construction are administered by the Building and Grounds Committee, which is made up of three members (mostly holders who serve for one year terms and must give written consent before new buildings are erected or old buildings are modified). Today 184 residents are listed at Gordon-Cook Park.<sup>17</sup> Nearly half of these structures were erected in the first year of the Park's existence as a result of the requirement that "all future" holders build on their allotted land within 18 months of the April 1924 meeting.

<sup>12</sup> *Constitution and By-Laws of Camping Period of Hamilton Winter-Cook Park, Windsor, Windsor County, Vermont, 1920*, Article IX, 1-1.

<sup>13</sup> *Constitution and By-Laws*, Article IX, 1-2.

<sup>14</sup> *Constitution and By-Laws*, Article IX, 4-5.

<sup>15</sup> *Ibid.*, 103.

<sup>16</sup> *Constitution and By-Laws*, Article IX, 4-5.

<sup>17</sup> The original number of properties was set at 500 based on the maximum membership allowed by the By-Laws (Article IX, 4). The present figures of Hamilton Parks also note that there will never be more than 500 cottages and accessory buildings at the location (p. 10).

to build the property back to the community (see example above). E.W. Naughton notes that as a result of the rail fire villages, along with a portion, or a fulltime, saw-mill village, and 3 centers of all industries, was constructed between October 1924 and April



Figure 9-4. Typical homes in Braden Coal Field. A) George B. Russell and his home at Braden Drive.

1925.<sup>12</sup> As one construction worker after the other constructed another a rate of construction exceeding one structure per day.<sup>13</sup> Overall, such evidence, though being in better alignment with guidelines of an accelerated construction schedule and a limited palette of materials in a unique site, was constructed as an individual expression of the

<sup>12</sup> E.W. Naughton, *Origin and Growth of the Laramie District of America*, 2.

<sup>13</sup> *In the Land of Horrors* "Braden Coal Association."

efficient holder, performance for architectural formal style.<sup>16</sup> The earliest maps from 1828 show the layout of the Park as a nearly-compact community with a marked similarity in the building footprints and a density of building structures not typically found in residential developments and that were reminiscent of the configurations of the original village of independent towns like The First Park.

Maintenance of the compounds and construction of communal buildings was originally stated by the first-confirmed resident in *Indian Castle Park*. With space for one hundred people, the community hall was built entirely by members of the Association. A manuscript written on March 02, 1925, records the construction project:

When the project of building the community hall was suggested a census of the camp revealed that there were carpenters, brick masons, plasterers, painters, decorators, electricians, and every kind of artisan whose efforts could contribute to the project for the common weal.<sup>17</sup>

With a similar emphasis on creating a place where "everything has been well-ordered and the community properly established," *More a Group includes an "abundance of everything" because of "careful working of the individuals" and the ability to "assemble great numbers of people to work on well-organized projects to erect building or repairing structures."*<sup>18</sup>

<sup>16</sup> Types of residents of the community include Participants of Interest, and Late 19th and 20th-Century Residents.

<sup>17</sup> *To the Land of Mystery: Indian Castle and its story*.

<sup>18</sup> *More 133*. *More an include following about multiple giff (1847) page 1*, each person is brought particular order of business, no time to not working, I was only by necessity out of work, no company, everything is done one of the things. (1925)

the practice of freedom and control<sup>177</sup> that is found in all [Chinese] communities is also reflected in the Caring Tradition of harmony, a model of self-governance. The Constitution includes the provision that each member "is paid standing" be entitled "to one vote only."<sup>178</sup> These voting rights can only be granted externally, since the interests do not have permeable boundaries (and thus the right to vote in the State of Florida). This democratic basis is imposed by the oligarchic power structure of the nine Board of Directors who "conduct all business of the Association, three of whom shall be elected at the annual meeting of the members, to replace the three retiring directors, and they shall serve for a period of three years."<sup>179</sup> Through the three-year post-inauguration of contemporary neighborhood associations, the form of the Board is exact. Presiders exceed the power, administrative tasks of managing funds, overseeing membership, and directing meetings. Although not noted upon in the memory of any of the current members interviewed, the Florida version of the By-Laws outlines the adjudication of disputes within the community, consisting of a court of law in which the President of the Board of Directors is rule as Judge. The first part of the section on penalties describes the conditions under which a member may be found in violation of the By-Laws:

<sup>177</sup> This practice is shown in the art form of building, frequently combined with inheritance of building rights within the collective rules that govern in the By-Laws that are then open to interpretation by both community leaders and members of the Building and Grounds Committee.

<sup>178</sup> Constitution and By-Laws, Article III § 1.

<sup>179</sup> Constitution and By-Laws, Article III § 1. Text we created that the directors "shall select from among such members a President, a Vice President, a Secretary and Treasurer. . . . [and] the mode of government of the club through their day of Unity. Each group of thirty households shall be represented amongst them [BOD]. Although described by a "board rule," the reality, for the highest officials, is not entirely unity in the governance and is instead evidenced by the oligarchies (178). In general, public officials of the U.S. Virgin Islands interface, and it is recognized that the form of the vote is equal, although the Caring Tradition requires some standard by which to go.<sup>180</sup> Research has been unable to determine whether this rule is instead an undemocratic regime.



Any member of the Association knowingly or willfully violating any of the provisions set forth by these by laws or any rules or regulations made under them, or who shall be guilty of a serious violation to discourage the morals or law observance both as far as possible may be sued before a jury of 11 competent jurors.<sup>119</sup>

This legal systemation engages to enforce what the members of the State of Florida by stating chapter jury shall be selected in accordance with the laws of Florida for selecting jurors.<sup>120</sup> It estimated that guilty member<sup>121</sup> has 30 days to vacate his or her property and 60 days to "fail or depose of her children" to a person acceptable to the Deacons. Other less serious negligence such as refusal or neglect to pay delinquency taxes or to comply with the By Laws will result in the offending member's name being reported and listed on the books of the Association. In addition, a "list of such members who are not in good standing shall be read at the annual meeting, and every shall be read at the annual meeting" when a new third rate by the membership can revoke the absent member's confidence.<sup>122</sup> Other prohibitions include the "use of unbecoming liquor and the trafficking in the same,"<sup>123</sup> no sexual intercourse performed "nor any public games played on the grounds of the Association on Sunday"<sup>124</sup> and all pets are discouraged and are "subject to the regulations adopted by the Board of Deacons."<sup>125</sup>

<sup>119</sup> Chapter 10, *encl. 10-1000*, Article 10, § 1. (Title 1, chapter 10, article 10)

<sup>120</sup> By Laws 10, § 1.

<sup>121</sup> By Laws 10, § 2.

<sup>122</sup> By Laws 10, § 3.

<sup>123</sup> By Laws 10, § 4. The above regulations neither of this list and in the Association's Minutes, April 11, 1934, page 18. For the original of this regulation.

<sup>124</sup> By Laws 10, § 5.







wilderness.<sup>12</sup> As isolated strangers in a place they call home, the Islanders maintain a history that remains outside the socializing walls of the Castle and at the same time fulfill more prominent duties. If B. Robinson himself built a home independently as best he is able, the original castle such that he envisions "Brother Castle II."<sup>13</sup> The camp becomes the site for the cohesiveness of utopias and utopias and the resulting transformation of the place into a newly formed Brother Castle with the best possible social order that can be afforded in the changing scenario. The opening version of the Thomas More's *Utopia* includes a poem that affirms the transformation of the island camp between utopias and utopias:

No Place was once my name, I lay so far  
 But now with Place is now I can compare  
 Perhaps you'd like to see what lay only there  
 In empty words I have made live now  
 In men and words, as well as splendid form  
 The Great Place they should call me, with good reason.<sup>14</sup>

Robinson appropriates poems at the beginning of the "History of Brother Castle" reflects the work of *Utopia* with its journey of utopian ideas and its formation of a "good place" that will home:

You'll find in the islands that make up this home  
 A small lot of people that equally roam

<sup>12</sup> It could be said that the Customs of Brother Castle among the "Workmen and the City Dweller" of Frank Lloyd Wright's "Grouping City" ("The modernization takes a little time") is made partially viable by the voluntary character of the City Dweller. Wright himself sought to find a model that would allow for the new standards of standards to be proven. The "Individualism" of his Brother City would according to Wright, consist of "social social order" in which individuals understand themselves with the cooperation of groups within the Customs, 131-32. Wright's idea is to make the workmen through their individualism could support what Brother Castle Park is founded as "a city within a city" and as a "city within a city" of the modern utopias. In Robinson's own language that his plan for Brother Castle includes a "Grouping City" (Grouping City).

<sup>13</sup> In the beginning, Robinson himself will acknowledge what he himself calls: "What you would find in the island was a small number of people that made up the home that I was going, and the Brother were with me" ("The Brotherhood of the Island" Robinson's own language, 131-32).

<sup>14</sup> See, *Utopia* on the Island of Utopia, written by Thomas More, Part I, written by Thomas More, and written by Thomas More, 131-32.

There will you stay here in Florida, I know  
 That is why they come to this house that is free.<sup>17</sup>

<sup>17</sup> *Excerpt from "The House of the Future" by J. M. Smith, 1900, in *The House of the Future*, 1900, p. 10.*

CHAPTER 10  
SLAB-CITY: HETEROTOPIC ZONES OF DOMESTIC EXILE, HOMELESSNESS  
AND ENCHARMMENT

**Introduction**

The use of the term "heterotopia" must be clarified and qualified before proceeding to discuss the plans of Slab City. It has been pointed out that Michel Foucault's work with heterotopias does not clearly differentiating place, space, and location.<sup>1</sup> Framed in this way, Slab City is not inherently a heterotopia. It is however "heterotopic" in that it has characteristics that may lead to the formation of a heterotopia. Its potential of being a "heterotopia in the making" locates Slab City as contemporary developments of other spaces. Its status thus points to a problem within Foucault's later work. The remainder then seeks to point out the implications of characterizing Slab City as heterotopia and as the same defines this conclusion as relevant into the problematic of non-differentiating place and space, especially in such a case as Slab City.

The heterotopia is capable of putting on it a slight and precise several spaces  
normal rules that are nevertheless incompatible.

Regarding the manner that situates Foucault's chief principle of heterotopias provides a basis for considering the siting of Slab City as the heterotopia. Foucault uses the term "real" to differentiate the heterotopia from utopia, which by definition has fictitious place. In his descriptions, however, heterotopia refers to the actual of all

<sup>1</sup> Cress, 1973, 2.

<sup>2</sup> Michel Foucault, "Other Spaces," *Letter International* 5 (1974) 190-211.

places. In spite of her distance of place, Foreman has narrative differentiations by space as an spatial term. What is "real" is also felt to be witness definition by space rather than place. Historically, Salt-City has correspond to aspects of the spatial definition. Likewise her images, Salt-City is marginally located in current scripts of space as Oklahoma's Imperial Valley. Its marginality places Salt-City immediately adjacent to the delimited space of the Cherokee, Muscogean Ancestral Country Script. Geographically the City is also next to the ancient Lake Chickasaw beachfront and the present day wetland. Spatial juxtaposition also occurs internally within the tale of Salt-City – minor houses pushed to the slabs constituted the few outside dwellings of the "homeland" population located for the most part in what is known as Poverty Flats. These characteristics of marginality and internal consciousness make the City a "coherent web" in which paradoxical uses intersect and in turn co-exist.

It is the layering of places within the tale, rather than spatial juxtaposition that effectively makes Salt-City and its space. Place then provides space. In this important function, place exists as time as well as through time. Salt-City embodies the "diversity" as the farmer and the immense like circumstances of time as the labor. In both it depicts the past and present world, albeit usually through the layers of the place, which can be identified historically and archaeologically. The tale was initially occupationally indigenous tales. Just as early as a note for referenced ones by the Land Grant system, subsequently obtained in a military training ground, and finally adopted by settlers and frontier people. The current manifestation of Salt-City is an appropriation of time and historically. It is actually a sense of appropriation. The story then forms a



“situation rather than a city.” In this appropriation – this “taking place” – *Slab City* becomes an event, an example of Casey’s “place as event.”<sup>15</sup>

The camps at *Slab City* were on the unenviable edge of the military camp as the institution of the Roman castrum by specifying a place of both leisure and leisure. The seeming incompatibility among military camp, holiday camp, and location camp is resolved in the characteristic mobility and lack of rigidity of the place. The guided form of the military camp is subverted by the temporary occupations of the mobile camping sites. The organizing function becomes the residual status of the machine. The original grid having been threatened by striking such an extraordinary scale, the first arrival from the nearby town of Niland has constructed the grid as a numbering system that serves as a major identity and differentiation between, at the onset of emergency, Unit 1, “Wild Inland,” a particular site or problem area; the system breaks the military camp’s original guided area into site sections from 1 to 22 (Figure 19-3a). For the camps, the original linear top-to-bottom hierarchy of the military camp apparatus has been replaced by a more dispersed hierarchy based on the variability of the slab surfaces for camping.

*Slab City* also forms two particular, though not necessarily incompatible, versions of the colony. The most self-regulating of these, the “nomads” known locally as “slabbers,” a function from the dependency typical of colonial constructions. The military system constructed as an original linear authority but not necessarily politically or socially. The performance of “nomads” among the violent population makes only a tenuous connection to Canada. The few serious, homeless camps have formed a

<sup>15</sup>Casey, “On 194.”

history of domestic work, in which social status, rather than nationality, identifies their community. Exemplifying the process of colonization is the mobility of the women: a central motif for the necessary history of the low-income population. The racializing camp is based on the ideological function of creating fixed places to place within hierarchical institutional relations, which constitutes the "ghostly place" of Foucault's "step in landscape."<sup>12</sup> On the other hand, the historical camp site is the pre-existing landscape and materials found in the camp colony.

### **Killing Camp**

Blak City is located in Imperial County, California, between the Coachella Canal (on the East/southern Salton Trough (on the West). Although for the most part hidden from view, the dominant linear channel that defines the area on the west is the, southern, series of the San Andreas Fault zone, which branches into the Browley River and Imperial River. More visible, though at a distance, is the Coachella Mountain range to the East. In contrast to the 1000m heights of the Coachella Mountains, the site for Blak City lies at a distance of 120m at its position on East Mesa. At this above-rain, the site is defined to the west by the East Highland Canal, the narrow diversion of Lake Colorado, aumping the site down from 20 meters (on sea level) and the high irrigation canals, running parallel to the Canal. At the immediate eastern edge of the Blak City settlement are the Coachella Canal and the boundary of the Coachella Mountain Animal Sanctuary.

### **Range: a United States Moral landscape**

<sup>12</sup> Foucault wrote: "I have shown above all that the technique of forcing people to space, without offering a fixed destination, marks them as if they were condemned to the same mobile imprisonment as the infinitely mobile sea and that their path is pain, their task, death. ... and still imprisoned when the boat has ... been ... the great displacement of human development ... but has been simultaneously the greatest source of the organization. The ship is the technique of justice itself. In conclusion without tears, chains drop up everyone into the place of subjection." (1974)

In its broader usage, the Salish City site has undergone at least three phases of organized occupation. From 1000 to 1500 AD, the Salish built Indian camps and their camps along the shores of Lake Columbia. This area once functioned like a hub, linked the boats that traveled by the Salish Sea today. The nearest beach line is visible along the water forming the geographic transition between the Coast Range and Imperial Valley, two level locations in the West and East West on which Camp Denig and present day Salish City are sited. The siting of Indian camps along Lake Columbia was the result of the geographic factors and its abundance of necessary natural resources including fish, plants, and water. The second phase of using camps in this area was the foundation of Camp Denig in 1942, formed as a naval training base for World War II. Salish City the third iteration is used as the community resource site of the naval training base Camp Denig.

### **Denig Camp: Military Infrastructure and Reconnaissance**

The siting and construction of Camp Denig was the first intervention into the landscape since the American Indian camps at that settlement.<sup>1</sup> The War Powers Act of 1941 allowed the military to move quickly to appropriating the site for the Camp, and a Declaration of Taking was filed in California's district court system on February 6, 1942.<sup>2</sup> The installation was activated on October 11, 1942 by the Marine Corps and was eventually decommissioned on March 1, 1945. The comprehensive purchase and

<sup>1</sup> Dorothy Ann Thompson, "A Brief History of the Camp Denig Indian Settlement in the 1930s and the Naval Project," in *Shogun Land Use in the Columbia Delta*, 1989-90.

<sup>2</sup> Institute of Naval and Project Review, *Denig Camp HCR: Prepared by Bruce Carson and Wright With main and Engineers, for Denig Children's, March 18, 1945.*



supplied directly to East Highland Camp.<sup>11</sup> A complete sewage disposal system was installed within the camp, and camp sewage treatment stations existed.<sup>12</sup>

Camp Douglas was located in the desert region to simulate the conditions of the North African desert and in close vicinity of the Marine Corps.<sup>13</sup> In order to replicate the situation, the installation was modeled on the best camp layout for military camp and barracks areas. Also included in the layout, the permanent buildings represented Administration (the Office of the Day) and its Deputy, Office permanent buildings were a series of Mess halls with their associated Bunkhouses, Toilet buildings, and Laundry and Shower structures. A progression beach and stage were also used within the main camp area, and a semaphoretic communication post was located at the northern edge of the central parade ground. All of the permanent buildings were constructed on the concrete slabs that still remain under use. A special field laboratory was maintained on the camp during the construction of the slabs in order to maintain the concrete material to check the properties of the locally available aggregate. This laboratory was constructed by the concrete form of the construction during the summer months of construction and by the reinforcement of very fine internal chip seal used elsewhere.

<sup>11</sup> Water from the Canal was filtered and then stored within two million gallon tanks which are constructed within the overall site perimeter of the camp.

<sup>12</sup> Because the installation was built from scratch over time, the Sanitary and Hygiene section noted the importance of hygiene to ensure the camp's health. However, this part does not appear to have been completely fulfilled.

<sup>13</sup> Phelps is another military facility on the east part of the West World of the water located in Camp Douglas. However, this is the post built near General George S. Patton's headquarters in Camp Douglas but the camp also contains a camp in its vicinity within Department of the Interior's Office of the Marine Corps near Clinton, Kansas (KC). As a result of military and civilian activity during World War II, photographs are in the Camp West collection of an airplane and evidence that came from General MacArthur, maps, and messages.

geologically as *Reprentin* (1955: 83, 84nd<sup>11</sup>). When the camp was decommissioned in 1946, many of the more solidly constructed buildings were relocated to Midland where they have remained.

In terms of floor-composition and floor layout, an interesting comparison can be made between the diagrammatic layout of the first camp published by the War Department in 1942<sup>12</sup> and the actual configuration of Camp Overlap as shown in the camp floor plan (c. 1943)<sup>13</sup>. Because of its use as a training facility, the camp has a greater number of officers' quarters than typical field camps. At Camp Overlap, the officers' area is composed of an Administration building and a structure for the Officer of the Day. These buildings will come at the "head" of the layout as is the Ten Camp layout, but they have been shifted from their typical location along the central axis of the "parade grounds" such that they are aligned with one of the three hall + latrine/latrine passageways. This situation appears to reflect the altered formality of the camp and its use as a result of the positioning of the swimming pool along the central axis of the "parade grounds". In fact, the three hall + latrine pool establishes the main axis for the entire campground such that the remaining structures are approximately symmetrical about this line. The symmetry of the overall camp is broken by the deployment of a road that runs into the area. Otherwise

<sup>11</sup>Wagner estimated the temperatures for July 1943 ranged as low as 61°F to a high temperature of 93°F (the record 1946). When rains this type of soil is very dry and extremely hard. Perhaps one of the reasons for this shift was a wet night in early 1943.

<sup>12</sup>The diagram titled "Diagrammatic Layout of a First Camp" and last revised dated 15 Feb 1942, was published by the War Department on October 1st, 1942. This First Officers' Quarters Manual was produced primarily for the Department Army, but for the purpose of comparison and because white diagrams appear more clearly and clearly legible, it is assumed that this model was in the line of other diagrams of the military.

<sup>13</sup>For full title of the floor plan: Manual Camp Overlap, Midland, California. Manual Camp Overlap (Camp Overlap floor plan) about Ten Camp, California, Midland conditions as June 15, 1943, and the map is a direct result of C. - 1000.

the diagram of the first layout is indicated. The company towns are formed by paired streets on either side of which are blocks with a great lot of interest and character and alternating blocks of open fields and meadows. Selected blocks are left open to allow for the parking of cars. The central grounds would have been used for the gymnasium open for house-right individuals per section. While preparations among the company towns remain minimal between the diagrams and the Camp layout, the dimensions of the central parade grounds have been measured by a factor of ten.



Figure 10-2. Maps of Salt-City. A: Identification of numbered areas, used by Island Pine Department and its flag locations and towns within Salt-City.

### Clearing Camp

Salt-City is located where it is the result of what was historically considered the American frontier. The meaning of the Spanish word is, however, which denotes both border and frontier – manifests the notion of the frontier. Historically, for American frontiers, space has been both lost and won. Initially designated as the "Wild Land" in order to inhibit uncontrolled growth, this frontier boundary established by George III in 1763 was soon superseded by continuously expanding growth ways designated by temporary and

sparsely settled military forts of a newly independent United States. For the most part, conflicting claims took various unorganized and overlapping form(s) of Spain within United States. As a result, a buffer zone rather than the precision and immediacy of a line separated the settled zone from the unsettled territory, the sense here of which was the declared though not undisputed border line. The land of the Louisiana Purchase (1803) might be accepted as the most real buffer zone between settled and unsettled territory. Such testimony to use of intermediate zones has had a long history in the domain of lands. Cases in which no actual boundary marks, except what Louis Cullen, in his analysis of frontiers, has called the "fabled line" to define *National Frontiers*.<sup>16</sup> In some cases, these intermediate zones have later become formalized into recognized zones or as a part of the defense. Marks of national zones dividing territory and safeguarding frontiers between frontiers of China and China, in North America, with subsequent Treaties and purchases, the zone of discrepancy between settled territory and the declared frontier line of nations began to shrink. This contraction of a frontier began with the annexation of the Republic of Texas in 1845 and led to U.S. negotiations with Mexico on borders and buffer zones, between the Mexico River and the Rio Grande and subsequently between the Rio Grande and a line that went to the ocean.<sup>17</sup> With the advancement in the technology of surveying equipment, the borders and for that matter the American frontier moved to pull back

<sup>16</sup> Cullen, *George Nathaniel: Frontiers and the American Question* (1965).

<sup>17</sup> The Treaty of Guadalupe Hidalgo (1848) ended the U.S.-Mexico border war in present-day Mexico, which the United States won and California, beginning with Mexico, it is disputed land when it was in the Mexico and controlled the United States to purchase the zone in the Gadsden Treaty (1853). After Mexico had signed a treaty and 20 years of continuous exploration, the United States, the formation of a "continuous land" between the U.S. and Mexico, the entire border is today in Mexico, which is the result of the American frontier movement to pull back.





Along her classification is a 30(s)-CU organization. This Antiquities, the Webster and primary advocate for the City, notes in a bulletin board posting:

'We need to preserve what might be the last frontier left in America, Mob City. Such a small land of land, yet the historical importance is quite rich. How many places are left in this country where a person can get, park, a spin and park, deliciously. This is one of the last few substantial places left in the United States where a person can live locally live.'<sup>10</sup>

In addition to this simple valuation of the American dream as a mythical and well-known frontier, a state-subjective frontier also defends and regulates space for the emerging public, locally embodying consensus and constitution of movement<sup>11</sup> in the present.

W. H. Auden describes such a personal frontier in the Postscript to his poem 'Prologue' 'The Border of Architecture':<sup>12</sup>

Some dusty ashes, from my nose  
The frontier of my person goes.  
And all the untold are on borders  
In private papers or diaries.  
Stranger' smiles with between eyes  
I look on you to bathroom,  
Because of subtly-clothing, it  
I have no gun, but I can spit.<sup>13</sup>

If the frontier is obviously related to the human scale of detail, then geography themselves particularly notes the location of Mob City a populating/locating action of consensus between known and unknown - consensus of home and state - and place and phenomenon. Each decision of mapping that is each moment of consensus, becomes important in understanding the maps and relationships involved, and is written (in context of the frontier that these 'moments' might be understood in Mob City) by one of the frontier like the compass and the activity of mapping itself serves as a 'mapping

<sup>10</sup> D. Antiquities, Response to David Adams, 7/4 December 2002, [www.dakap.org](http://www.dakap.org).

<sup>11</sup> W. H. Auden, *Complete Works*, 1940.

ground” – a new, emerging world for performance and stimulation and an old territory  
 ground for traditional concepts and place.<sup>80</sup>

Debate about the history and settlement of settlements at the frontier of the  
 American West dominated Salt City’s contemporary place in well-regulated occupations  
 of the unregulated “Frontier” of open public land. In her work *The Cities of the American  
 West*, John Rags reports that the western frontier had its origins in a network of “planned  
 enterprises.” Rags credits Frederick Jackson Turner’s popular and long-held view  
 presented in his essay, “The Significance of the Frontier in American History” at the  
 Columbian World Exposition of 1893. Turner’s thesis was that the western expansion  
 followed a linear progression from the frontier “trapper defined by a civility wrought  
 out of the frontier to the entrepreneur who transformed village to city.” Rags on the  
 other hand, points out that the establishment of white settlements actually developed  
 rather than followed the opening of the West to settlement.<sup>81</sup> In response to  
 settlement, towns had the map and shaped the structure of society rather than merely  
 responding to the needs of an established agrarian population for markets and points of  
 distribution.<sup>82</sup> These communities, which included Spanish pueblos, mining camps, and  
 railroad communities, were in many cases highly planned and included numerous  
 fortifications. The general procedure for the settlement began with the selection of a  
 promising site “the surveying of sites, lots, and open spaces, and the erecting of”  
 buildings in predetermined locations. In the particular case of the mining camps, that

<sup>80</sup> De Certeau notes that the settlement is determined from the “character of a machine that organizes itself  
 irreversibly in differently appropriate, limited, for de Certeau, makes settlement space before it did not  
 become it.”

<sup>81</sup> John Rags, *Cities of the American West* (Princeton, Princeton University Press, 1968), 2.

<sup>82</sup> Rags, 2.

Rego includes in this type of planned community: initial experiments were followed by an inventory of principles and regulations. Thus, early zoning maps – that develop more or less spontaneously – although clearly not in the logical result of urban pattern or farming settlement – and in spite of the lack of structure – efforts were quickly made to bring some necessary degree of order through surveys of streets, adjustments in property classes, and improvements for public buildings and spaces.<sup>28</sup> It is evident that an improved settlement in a self-organized community. São Paulo follows Rego's argument for the planned community as the catalyst for operations (in this case, tourism along with dwelling) in the "frontier".

The typology of the military fort offers architectural expression in the pattern of urbanization and open expansion sites along the American frontier – whether as a bastioned or star-shaped development. The United States built military forts on the first half of the 19<sup>th</sup> century in an attempt to reach the frontier boundary. As a result of the frontier line's rapid progression across the country, the majority of permanent forts were built along the Atlantic and on the southeast in the 1860s and 1870s when most of the settlement from Indiana and Minnesota was concentrated as the frontier reached its final location at the border zone of the international border.<sup>29</sup> The military forts were used mostly for the Hispanic American war effort which they also functioned as trading posts. In this last war, the military forts were the new centers of community and exchange in the southwestern region. Moreover, built forts called pioneers, belonging to the purpose of a place and providing a structure and protection for the community's central spot.

<sup>28</sup>Rego, p. 101.

space as the frontier.<sup>70</sup> With early forts on the United States frontier, a platform was placed on the perimeter wall where participation was necessary against constant Indian attack. Later with forts such as Fort Union (1846) at New Mexico, the battlements were replaced around a central parade ground, and the wall was articulated by the arrangement of the officers' quarters, soldiers' barracks, and officers around the edge of this open space. At Fort Sumner (1861) the original wall took the form of an avenue covered walkway along the length of the barracks. This walk along with a back wall formed an envelope of space in which the program, barracks and participating officers could be arranged.

This envelope of space is great almost everywhere in the double enclosure walls of fortifications such as those around the cities of Caracacota and Monteguma. At Caracacota, the city walls were reinforced in 1791 in the tradition of Roman building and were again altered in 1820 with the medieval additions. At Monteguma, in the 1560s a perimeter was added as a street like open area running parallel with and adjacent to narrow base of the walls.<sup>71</sup> This "no-man's" land, with the width of a street later was placed between the two walls to keep "the exterior surfaces of the heavily battlemented walls clear of obstructions, and facilitate the moving of the siege battalions."<sup>72</sup> In the form of the 17th century forts, the medieval fortifications walls have transformed by elements moved into the central wall envelope. The outer most massively fortified battlements has elements such as towers and bastions attached to its outer edge. Towers

<sup>70</sup> Foster, 30.

<sup>71</sup> De la Cruz, 16.

<sup>72</sup> De la Cruz, 16.

also protect and support the various functions of the mission. The ground in between offers access to these screens and can serve as a second battle zone if the first fortification fails. The terrain is all a mesh, up of embedded elements: smaller towers and fortified buildings.

The use of *Slab City* can be read as one aspect of a contemporary transformation of the early American military fort. Its slabs serve the functions of a military training camp given additional meaning to their connection between military and civilian camps. The camp at *Slab City* recreates the frontier fort by using technology and embedding in fortification such that the trailers and incorporated vehicles become individually defensible entities dispersed throughout the grounds. The strategic deployment of these protected vessels is based on the complex social relationships within the camp and the layout of the surrounding state. These connecting processes become the apparatus for what Michael de Certeau calls tactics, or "the art of the weak."<sup>12</sup> This term, one of the weak, stability-conscious, with the much more art of war.<sup>13</sup> De Certeau differentiates tactics from strategy, which is "the calculation (or manipulation) of power relationships that becomes possible as soon as a subject with will and power can be isolated."<sup>14</sup> As a Certeauan approach, strategy transforms places into available spaces – an activity that de Certeau compares to the imposition of the "points of knowledge" by modern science and military strategy onto situations. Foucault draws a similar conclusion about power and knowledge from his reading of military camps. For Foucault, the achievement of the

<sup>12</sup> Michael de Certeau, *The Practice of Everyday Life* (B).

<sup>13</sup> Thomas J. Schlerer, ed., *War and the American West, including William O. Starna, ed., *The Art of War* (B); and Thomas J. Schlerer, ed., *The Art of War* (B). Michael de Certeau, *The Art of War* (B).*

including camp dependencies, and technical knowledge and power through its linearity and its organization. "The military hierarchy is in fact not in the ground itself, by the tents and the built up, ordered barracks and its regulations previously through organization is presented of power."<sup>11</sup> The notion of the other hand is defined by de Certeau as "a calculated system determined by the absence of a proper locus."<sup>12</sup> Tactics allow for an economy and technology that does not rely on the distant, viewed as external territory such that tactics must occur within the "space of the other."<sup>13</sup> In military operations, strategies are for marking overlaps that were outside of the enemy's field of vision while tactics occur within this field of vision and were often an "intrusion" through their speed, mobility, and "mobility." If strategy takes on spatial manipulation and domination, then tactics looks to understand places for the usage of its practices.<sup>14</sup>

In Elit City, the leaders, unable to dominate the space of the camp, must rely on their tactical ability to create a valuable living space. This space can only arise out of visible phenomena (place as location) and manipulation of place (place as a multivalent complex of forces).<sup>15</sup> Returning to de Certeau, I would not find that tactics "must play its card with a license imposed on it, and imposed by the law of a foreign power."<sup>16</sup> In Elit City, the compulsory terrain is the manipulated ground of the clubs, and organization law is the explicit administrative structure that actually imposed and continually maintains its graded knowledge system, originally creating the human re-organization. Historically

<sup>11</sup> Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Pantheon, 1985), 203.

<sup>12</sup> De Certeau, 94-5.

<sup>13</sup> The type of economy is mobile. This can be one of "unlimited flexibility" to describe the tactical place.

<sup>14</sup> These "spaces" may be social, institutional, or geographically mobile as.

<sup>15</sup> De Certeau, 11.





public schools" within each township.<sup>20</sup> This principle was included in the subsequent Land Act of 1880 that organized the Congress Territory. In this Act, Section 3601 made Township to be used for educational purposes in addition to Section 36. The Treaty of Guadalupe ended the United States' war with Mexico that same year and resulted in California's inclusion in 1850. Adopting the idea that both Sections 36 and 3601 should be set aside for educational development or otherwise, surveys of western California were carried out between 1854 and 1856. The area where Shoshone National Monument would be located fell within the boundary of Section 36 such that the question of land designations in Section 36 T. 36N., R. 10E., S. 36M. (the Shermanian Basin and Monolith)

Most recent land management policies have also influenced the public use of western lands in ways that reflect the custom occupations of the Shoshone user. The United States Department of the Interior's Bureau of Land Management (BLM) enforces a policy that allows long-term camping in sections of public land designated as Long-Term Visitor Areas (LTVAs). Established in 1989 to meet the needs of visitors within the program-administrative strategy of LTVAs with the wilderness-Colorado and western Arizona by offering limited-recreational recreational access to a water supply and to a few scenic natural world-heritage. LTVAs differ from types of designations in their lack of services (there is no electricity or telephone) in their regulations and designated water view, and their low cost. Administered by the BLM, LTVAs request the

<sup>20</sup> The full text of the 1880 Ordinance is "for the purpose of the Association for the State of Department of Lands in the Western Territory." Passed by Congress on May 28, 1880, the complete text for this ordinance is: "That the following purposes be made: 'There shall be reserved the first 10% of every township for the maintenance of public schools within the limits thereof, also one-third part of all public lands' (land not open to sale) or to be sold or otherwise disposed of in the future shall be made done."

<sup>21</sup> *http://www.blm.gov/1015index.html* and *www.blm.gov/1015index.html* (Bureau of Land Management policy guidelines for the Colorado and Western (the Colorado of 1880) applying to the Shermanian Territory for the establishment of Section 36 for public use and "in the use of public lands") (http://www.blm.gov/1015index.html)



expansion of computers and its cost-free, recycling, the situation at Shih-City (which is not a designated LTVA) is similar: there were considerably outside of Long-Term Market Area. “Roadblocking” in these open BLM lands is referred to as “Wagoned or dry camping.”<sup>47</sup> The most difference between the LTVA program and Shih-City lies in the City’s background history. The self-regulating simplicity of the society that has evolved there, and the existence of permanent camps along with the seasonal “tourists.”

### Making Camp

The making of the camp at Shih City differs between its temporary and permanent residents. The visitors and vacationers who occupy the camp from October to the first of May utilize the mobile administration of their camping vehicles. The identified space between recreational vehicles and trailers, a-shaped with lateral for shade and privacy and is organized by the placement of furniture and cooking equipment. In some cases American flags, tents, and awnings help setting enhance their spots between vehicles. The less more permanent, year-round occupants, meanwhile, re-constructed vehicles alone or the front for surrounding shelter. As Dorothy Perkins notes, the permanent residents of Shih City seem to be collectors and builders. They start, typically with a broken down yellow school bus and begin adding their own and others. Most make a fence or old tires to mark their domain.<sup>48</sup>

As a result of the size reduction from outsiders, many of these camping at Shih City are glimmers. Both permanent and temporary residents of the City participate in this

<sup>47</sup> <http://city.people.sagepub.com/publications/index.htm> for a representation of the General Rules Governing the Bureau of Land Management, as well as a listing of exceptions to the rules.

<sup>48</sup> Dorothy Perkins, unpublished thesis, University of California, Berkeley, 1980-81.

general practices, including the use of both alkali (from gypsum) and acid (from gypsum) leaching methods, gathering vegetables (and feeding them) from local farmers (including local the British or nearby Imperial and Canadian Valleys). Clearing is observational evidence for the state of the world bombing range across the Canal. In this context, numerous military materials for short range, such as -camp material and explosives. Copper shell-casing and exploded metal fragments can be found in the bombing range. These materials are also gathered for incorporation in living structures. In one case, a fire-fight bomb-shell-casing has been used as one of the supports for a professional growth added to the side of a building frame.<sup>14</sup>

Communication and commercial relations are made through the approach of the Channel Bank/C 5 (radio) with each channel providing access to necessary services. Channel 1 is, as the place in order for water. Channel 1 allows communication with the Bank, an advocate for the deindustrialized group living within of the state and United in "high-impact" and Channel 11 is reserved for ordering, package, ordering, mechanical, or learning in the local news-service. In the 1980s and early 1990s, the news was presented by World/Cia, today Linda Russell is responsible for the news service. With City's website also reflects the services available to the community - library (Boulder at "Drop 7") - Christian-Community-Center (Rev. Phil Hyatt) - Area Lady ( Lady Smithson) - located. For Area 1's news report (Tenny's Postcard) with drinks (Area 1) and electrical service (Molly Brothers) and for "Boulder Ball" Area 11 and an audio group (dances on live performances). The network of radio and services, available both inside Internet and

<sup>14</sup> *Art Museum, Local in the order*, 8 April 2001.

unless Salt City's built environment, begun to reflect a more permanent connectivity linked through the technology of the C.B. Radio.

### **Making Camp: From Temporary to Permanent Autonomous Zones**

Burning Man is “something like a physical version of the Internet.”<sup>22</sup>

The TAZ [temporary autonomous zone] is like an uprising which doesn't replace directly with the State – a parallel operation, which becomes an extended kind of zone of imagination and then de-codes itself so as to form elsewhere, beyond the State can reach it.<sup>23</sup>

Known informally as “Burning Man,” the Black Rock Art Festival is held

usually in the remote desert of southern Nevada. Larry Harvey, the founder of Burning Man, identifies the key elements of the festival as the experience of labor and the experience of play.<sup>24</sup> Framed as a carnival of the arts, these two components combine in the collective making of the participatory spectacle of Burning Man and the construction of the spectacle and script of the “Man” itself. The festival concludes with the disfiguration of the Man – the experience of an event initiated by Harvey in a California beach in 1986. Requiring participation and relying on experience, culture is something that is made. For Harvey and members of the Occulphoric Society, who helped create Burning Man's present form in 1988 as what they called “Zone Trip 84,” Harvey notes that the transformative experience of the event experience “was not about security but art that generates security.” Burning itself is a non-conventional event. Burning Man allows

<sup>22</sup> David Gaughran, “Nirvana in a Thirsty World: Making the Most of Burning Man,” *Burning Man: 1st Annual Women's Conference* (September 1997), 4 p.

<sup>23</sup> Hakim Bey, “Temporary Autonomous Zone,” <http://www.beyonthis.com/taaz.htm>

<sup>24</sup> Larry Harvey, “The Burning Man: An Oral History,” <http://www.bm1st.org/Burn/1st%20Year/Women's%20Conference/History.html>, 1997, 4 p.

the role of culture across time and place. In 2002, an estimated 29,000 participants attended Burning Man.<sup>42</sup>

Like Salt City, Burning Man is held in a desert area. Both locations share a similar climate and degree of remoteness. Similar to the Salt City area's environmental historical use as a natural mapping and tracking region, the Black Rock Desert was used in the 1940s and 1950s as a training ridge and is currently used for low altitude aviation training runs. Both areas are also characterized by traces of mineral drainage. The Salton Sea was formed as the water from the branch of the Colorado River floods leaked to the area's lowest point, and the Black Rock now collects drainage from surrounding highlands. But geographically, Salt City is at the edge of the Salton Trough basin and the natural features of the natural landscape and the line of Colorado Mountain range. Burning Man is not as located in the middle of a basin and characterized by the emptiness and features of Lake Lahontan in the Black Rock Desert. Recharged with water in the winter months, the lakebed dries the summer, forming a flattened salt alkaline "salt" or cracked surface. The water movement flattens the surface sediment into hardpan and traces of traces of human occupation. The form of Burning Man, known as the Playa takes its name from the lake and the geological characteristics of the "salt alkaline playa." Like the Long Term Visitor Areas (LTVAs), this area is administered by the Bureau of Land Management. The BLM's Winnemucca Field Office is responsible for issuing the required permits for the Burning Man festival each year.

<sup>42</sup>U.S. Department of the Interior, Bureau of Land Management, "Burning Man 2007 Environmental Assessment for Public Health and Commerce," 3 June 2003, <http://www.blm.gov/bureau/regions/region9/pressrel03/030603.htm>.



"play" area, and the sculpture of the Burning Man is located 15 miles north of Center Camp (also called Camp Headquarters) at the north's geographic corner. The following is a typical coordinate location for a desert camp, 1500 feet (457meters) at 15-degrees. Boregrip refers to the coordinate ring that occurs between 1500 and 1700 feet from the Burning Man sculpture:

The theme camps of Burning Man are a synthesis of Blaine Cuy's makeshift cliques such as his group of Canadian squatters and the singles clubbified Latins in "Wards" (LSD) and the Infantry Platoon's sense of the nation-state including military and Bolivian overtones, as well as being "hell" + camp in the "World" + "Colombian" Expression of 1997. The Expression also included a logger's camp, buskers' camp, and an Australian squatter's tent in the same periods of hell. Each year the organizers of Burning Man publish a set of documents for official website of the event,<sup>70</sup> which also includes a "Theme Camp and Village Resource Guide" in which<sup>71</sup> "Theme camps from 2007 include Cardiac Camp (cardiacs), carnival midway, and the beauty "Chromosome Camp: First Photography Zone, Best Kiss Theater, B&C, Blue Kapers and Delirious Richard and Last Temple of Winesap." The following section from Burning Man's website identifies the locations available for big theme camps:

**The Esplanade** This is the first street of the town of the city and lays the plan. It is reserved for displays that have 20 hours maximum, is a completely reserved visual scheme, and plays heritage cards. (Displays based on past project history reference to timelines and their visual plans.)

**Next Esplanade** Located within the city limits. This is for the smallest camps

<sup>70</sup> See the website

<http://www.burningman.org/theme-camps/publications/theme-camp-guide/>

<sup>71</sup> Guide offered under Burning Man website include a resources for desert's here: <http://www.burningman.org/theme-camps/publications/theme-camp-guide/> go to home and [http://www.burningman.org/theme-camp-guide/](http://www.burningman.org/theme-camps/publications/theme-camp-guide/)



without need for plane berings. High visibility on the streets behind the Esplanade

Canoe Camp. Very lightly constructed camps that fit around canoe camp "pavement" in the Esplanade on lots.

Large Scale Scaled Air. In the park of the city. 10 ft and 100 ft. Scaled for large sound systems which are filled over the water. First sound house.

The use plan of Burning Man reflects the traditional organization of the camp around the camp lot. The use plan is essentially a radial plan with the Burning Man (both as landscape and the event of its burning) at its central focus.<sup>12</sup> In subsequent reading of the examples, this arrangement reflects the idea that camp (distinct from military camps and fortifications) can not enclosed but instead exists not first a central fire the light of the fire. Sarah Pike has noted the religious implications in both Burning Man's circular form and its ceremonial circumference.<sup>13</sup> Pike cites David Chabon as a summarizing articulation of "American sacred space. This applies to Burning Man's sacred identity and significance. Both are and derive not existence in any place that houses, even if only temporarily, a site for massive congregation."<sup>14</sup> This concept of space relates directly to previous discussions of place as event and also relates to Burning Man's continuity to Chacoan gatherings and ceremonial camp meetings. Like the participants at camp meetings and summer events, the festival goers at Burning Man work to distinguish themselves from "worldly care" and to experience "radical states of mindness" through an escape to the "wilderness," where senses are heightened to the

<sup>12</sup> See Packer, *Inside the Desert* and *Native*. Interviewed by camp, tent, and tent.

<sup>13</sup> Sarah W. Pike, "Desert Landscapes and Apocalyptic Art," *Can't Get Enough: American Religion in Popular Culture*, eds. Ben Michael Morse and Kate McCarty (New York: Routledge, 2006).

<sup>14</sup> Chabon, "Introduction," *American Desert Space* (1999) (reprinted in *Can't Get Enough*, 127).





that reflect, virtually, the interplay of these features and their social cultural construction. As virtual sites, these camps, in their construction on the Internet, are heterotopic constructions that serve as a "threshold, almost, and not of entrance." Accordingly, their Internet presence relates to Foucault's notion of heterotopias that establish a problemizing set of relations. It could be, decentering the campers on the Internet, where he wrote:

I am concerned in particular with those that, contrary to the first, are related with other virtual sites. But, as with a war or no support, boundaries, as with the rest of relations that they happen to designate, cannot be defined. These spaces are it seems, which are linked with all the others, which however, constitute all the other sites.



Figure 10-5. El Dorado mountains, Elko City, California (Elko Airport). Compare to Richard Mervick's photograph "World's Largest Trailer."

But again, in the train track of the project, Foucault, where we spend at the expense of place, knows the full application of this model. The experiences of these camps in the physical world and on the Internet share a construction of the place as event. As a result, virtual and material web/culture's mappings on a virtual process of making place visible

<sup>11</sup> Foucault, "Of Other Spaces," 19.

the rationalised financial results of the business and the medical fund policy that allowed the formation of State City. 'Company staff' might serve as an appropriate setting for 'opening' within the place, constructed as the business.



## CHAPTER 11 BRIEF AND LONG CAMP (CONCLUSIONS)

### Camps

In this research, each campsite (or site itself) has become a set of related camps, not others about camp. Each set is constructed from previous designs or to state the actual camps, from historically related camps or placements that associate with experience of camp, and therefore, notion of camp as an idea or method closely related to each site, study, a particular place, situation. Each set is cited once and seldom is pre-stating) repeated camp. Its construction is John Rawlin down at the site of camps, through the study of the Rawlin College campus, whether the important camp and through Oxford University where Rawlin was a student and presented many of his ideas on art and architecture. Rawlin also publishes procedural concepts of "working for process" and the "unwashed manner" of a dependent knowledge of writing and performing. Citation is cited adjacent to a full camp. As the reader knows, in several publications, the term has marked places of dwelling and performing. Great v-Camp: the preliminary stage of the continuously initiated this synthesis of form and history. Historically, the Whitecup Placemaps represent a similar model of connection and division. The camps represented along the Military Placemaps are analogous to the related performance camps themselves, later designs that inspired across the country as a series of regional and inter-regional exhibitions and reconstructions. The placemaps of Whitecup Village, an 1800-1850 site, full design and historical reconstructions of Thackeray Bay and the





as well as southern Florida schools, a vernacular precedent for and in effect prefigure the Salsomonte objectives of transforming the city and experiencing place through place.<sup>4</sup> The Salsomonte, particularly Contant, were already looking at the Egypt culture which shares the animosity of the Teotihuac but is at the same time a product of complex forces of politics and administrative history. This contrasting insight of Egypt culture, the Teotihuac as their choice of an ancient ideology and aesthetic representation (perhaps not aware, but at least crucial) within place. Initially the Teotihuac suggest the space of the city as urban space that serve similar purposes to the Campus station although it is different scale and within a different depth of history.<sup>5</sup> Finally, Akab City is situated a variety of historic contexts and within a historic military training camp. Its historical questions look into the real and imagined place of the Burghing Urban Festival. Both of these contexts suggest camping as an existing for practicing and making place within the distant a electronic landscape.

### Terminology

In this project, camps are considered vernacular construction-constructs. At one level, the camp conforms to a typical conception of the vernacular as a building or built environment that is created using local and regional materials and techniques. However as has been pointed out previously in this work, this understanding of the vernacular when not correct what is used and what is built is the question of how the constructions are actually made. One of the objectives in this discussion has been to show that the

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<sup>4</sup> The built landscape of both groups have been compared throughout Chapter 3.

<sup>5</sup> The Mississippi Campus Campgrounding the Hillsborough River can be compared to the Campus/Florida as an historic culture over time and as a construction that operates the vernacular landscape and military construction, and more layering of this view of Camps/Florida and a new space by the thoughtfulness of Spanish American War time to its construction as a high school education complex.

remains) ideas and become a function of this question too. An important part of the "classical" construction to place (as will be discussed below) the focus on direct and secondary rather than diagonal building from inside one way of addressing this question. But what has been learnt from closer inspection of the remainder construction? One observation is that the phenomenon (of remainder) is clearly about how and can be supplemented by how does not necessarily require this focusing through other concepts. The remainder is the process of making place. It can also be said that the remainder is a process for making place. This research has looked at how place is made through the remainder in order to investigate how places might be constructed with the remainder. This also raises an re-examination of the remainder which does not pretend that we as architects and researchers can or should simulate the remainder. For such a project would fall into error and translation with a new grouping of signs and components. The reality of the remainder and how it relates to a practice is stated at the first thesis proposed at the beginning of this work – that of an economy incorporated from a site. This approach "from within" characterizes the quality of "indwelling" or inhabiting a place deeply that has always been a part of the remainder – existing and that has resulted in the irregularity of its shape. This idea of indwelling is very important in the evaluation of the internal randomness of organic forms. The aim for this exposure of the remainder is hence. In addition to the epistemological discussion discussed in the second chapter, which related to the remainder allows this relationship to become "indigenous" and "interconnected." As noted by both P.B. Jackson and Derrida, the strength of the remainder is in doing take foreign materials or happen, and ideas and translations them to make a place – what is new place – a home. Equating the remainder to how even related

condemns, Datta himself admits the vernacular language is a linguistic device that "has become" locked species of the base of the American understanding of home-being out of it include indigenous architecture. As sites for structure and practice, camps provide a laboratory for developing all of the workings of the vernacular. As sites of relations, the camps instead closely address this paradox of the limited incorporation of the material: the foreign, the strange. Camps are, therefore, like convenient place through the realities of the language and materials of the house that has been left behind. As a living organism, the vernacular provides a working site for these constructions of place. The vernacular becomes an environment for both McLaughlin's "living world"<sup>16</sup> of the house building independent of Bergson's "fixed set" of material. The vernacular provides a site for the two "contrasts" which draws up "the natural contrast between built and natural environment and the more ecological (and for Bergson, sensory) contrast between that experience and the experience of differences of land that Bergson finds in design. Camps and the ways of producing and thinking they suggest afford vernacular sites for discussion of these contrasts.

### Duration

Camps and campsites are understood through time—specifically a sense of duration. The second theme introduced in the opening of this work used for sites of contemporary presence in the process of becoming permanent, or reaching a degree of permanency. The degree of permanency depends on time rather than space. Action is not through time: rather than perceptions of space defines the formation of the camp. Camps are then Bergson's "sites of habitation."<sup>17</sup> Duration occurs on the mobile temporal ground of

<sup>16</sup> "It is better defined here William McLaughlin's *Home as Principle for sensible design*.

the way of being because being and things is. For Bergson, duration is a "way of being" that is partially revealed as its process. It is a statement that resonates with the dissolution of the local absolute. Deleuze notes that the Bergson does not have rules as any absolute (or absolute):

Duration is always the because and the consequence of difference: in kind, it is more than locality and multiplicity. There are no differences in kind except in duration – while space is nothing other than the because, the consequence: the totality of differences in degree.<sup>1</sup>

The "way of being" is thus a combination of because and consequence: the logic under which, in Bergson's model, "differences in kind" allow for a true multiplicity of experience.<sup>2</sup> Duration is the composite, aggregate, and movement by the type of difference. Bergson then helps to re-frame the problem of constantly opening space and place. While he begins to test us opposed to space and the experience of space and location above the role of place as our experience of the world (the "way of being").<sup>3</sup> Bergson's multiplicity of space through time then suggest a type of place related to the subject of this study. Deleuze's explanation of this Bergsonian "new space" resonates deeply with other discussions of place – presented in this literature (Bole-Missoulin) (place as event and Casey's place as progression). Deleuze offers a reading of Bergson's concept

If things exist, or if there is duration in things, the question of space will need to be re-examined on new foundations. For space will no longer simply be a form of externality: a sort of screen that obscures duration and ensures that comes to display the past, it relative that is opposed to the absolute. Space itself will need to be formed in things: as a fabric, between things and between durations: as being

<sup>1</sup> Gilles Deleuze, *Bergsonism* (New York: Zone, 1993), 12.

<sup>2</sup> Bergson's statement is this relation to experience: "This is a concept of duration: one really distinguishes the actual and immediate experience" (Deleuze and Guattari, *Anti-Ed*).

<sup>3</sup> See Edward Casey's writings of Bergson on the multiplicity of time to which time and place

graft to the absolute, to have its own, partly. This is to take the double progression of Bergsonian philosophy.<sup>17</sup>

This new space will be closed within, and come from, things-in-the-making – a procedure related to the idea of place-as-procedure. There is not simply extended or extended matter, but a composition of differences (of land and measures) which creates difference absolutely as land. Bergson helps clarify the distinction of place and space as which camping occurs. Camps must differ at least because the situation (of camping) diverges with each version of place. Camps and their methodology remain, in the making, – necessarily lodged between the “dispositif” of place and the nature of camping. Ultimately, camping becomes a mediator of “between things and between distances” and in doing so becomes a mediator on place.

How may we ask what questions have to place (or landscape) in order characterized by the positions of itinerancy?

### Place

In order to comprehend the role of place as reference, condition, of itinerancy, place can be conceived as a negotiation between detail and territory. In this model the detail serves as a basis for the incorporation of national authority. Such has include the mobile detail of the camping vehicle and the temporary structure of the camping shelter. The theme introduced is the nature of the work that of the itinerantly incorporated form within that occurs both as movement and as partial fixity in the making, not at the finish, and in the terms of local operations and in their previous economic dimension. The final stage serves to the logic of this period of proximity and distance, which leads back to

<sup>17</sup> Deleuze, 199.

Bergson's discussion of "landscape" is the message spelled out in the conclusion of the section on Colonization: "A body perceives a place as the existence of being it assumes from this place." This "being-as-a-moment" can point back to prototyping (such as in the modeling of the mechanical vehicle, model or concept) and to materiality or technique (such as the imposed/plastic construction and design design processes in Manila Village). Finally, the final experiments what Cray has called "place-as-propagated" most notably in the improved masterplans of the camps studied, from the colonial before late 1940s to the most stable yet always-improving versions of Broken Castle Park. Place-as-propagated refers to the ways these things are created on. The nature of these situations is that "landscape" such that we think about it Bergson's "things-in-the-making" is opposed to "things-made." In order to understand how such places are constructed. Manila Village Colonizers, the municipal camps of the Ta' Chin Tseuen, Huk City, and the British of Burma sites are all self-made constructions. Their completion always creates the next version, the subsequent camping begins the landscape and flow. As presented in Chapter 2, the natural landscape is closely tied to the making of camps and to the prototypical, even antithetical (i.e. Moberg) materialization of the idea of place-as-propagated. As a construct, it is composed of vehicle details and encompasses a mobile territory as a device that both makes and receives a territory.

The camp and the camp as Moberg became what Moberg-Somers has called the "border-landscape." It is remarkably that also applied to the place of camps. Somers characterizes this threshold as moving, the dynamic and change. Camps also can occur as fixed and planned settlements can be constructed as biological masterplans (such as formally and in terms of detail), and can be understood as material as which construct

horns and dwelling are suspended. There is collapse not mobility: even for the pilgrims with place the horizon described is an "infinitesimal" that poses a desolate dilemma or disconnected elements. Jones notes that Penelope works within the horizon that could be at rest and the same time contradicts the static and continuous the identity of Ulysses: "the makers and makers-thus think that means the progress and delays of the voyage... on board the ship, the climate that arrives and continues from separated by the vast spatial vacuum, bordered by currents" (2). In making and unmaking, Penelope weaves the place of rest that is given location. Her weaves which mirror Ulysses' movements from place to place, from campsite to campsite, only to be separated with the breaking of each camp. Jones' reiteration of the horizon described could also describe the method of mapping: "There is a discourse that weaves, a complex, in the first sense of the term: that discourse is a network, that weaves a graph upon space" (2). Place in this respect is a middle ground between a searching local and an encompassing global (2). In the end, the places of camp are realized by the particularity of the process itself. Mapping, as movement is not however a reduction (perhaps) beyond of complexity of meaning, or reduction beyond the position of place through mapping results in a synthesis of both the requires and the power of movement. Penelope's there are not solely about efficiency, but rather (by necessity) is the experience of a place. As an act of detecting and understanding geography, the camp becomes a unique coincidence of two things – one being that is a fixed point of reference (traditional home, family, homeland, or simply "at") (penelope)

<sup>22</sup>Michael Jones, *Arrows of Illusion: John Updike's Novels* (1988) 49

<sup>23</sup>Jones, 47

<sup>24</sup>In contrast with Jones' discussion, "to keep that other back again, still behind systems, conditions and complexity not across the spatial complex. 'Ulysses was most completely at rest' and I think not a globe' too that is generally written with probability of others against" (Jones) 48. (Jones added)

address") and the other "home away from home" (there are, however, several ways to understand it). One way I have earlier indicated the possible ambiguity of home is through the idea of the "nomadic home." In this concept, home is not a regular place or site but instead must embrace the multiplicity of wanderings and movements rather than fixed home. Through travel and colonization, the nomadic construction and idea of the construction of home, which then becomes both fixed place of discovery and ground made productively unstable by traveling in place. Home is thus a combination of David Mashey's "nomadic territory" and Gaston Bachelard's poem "or is it when in the wilderness, the memory is several stages of the journey and the American frontier. Similarly, camps is a reconstruction of home also signifying the zone between distant homes (both the physical constant of the house and the virtual remnant of home) and the instability of the "new place." (Hopefully, like exiles, a good place) of the immigrant. Camps become places where the idea of home is found both in actual construction and in the re-construction of the home place through stories. Campfires, therefore, what John Hopton has called place, reveal multiple meanings.

Place can also be understood as a negotiation between the local absolute and the absolute local. And camps are paradoxical place(s) in as the site, growing, and making of these two conditions. Analogies for these poles might be the ship and the colony. Similar to the local described above, the Clark ship is the outside but it is an and is an established, owned-over vessel in which camps is the local absolute.<sup>12</sup> This issue has been examined in Indian (and, and Norwegian land) practices. (On the other hand, the Roman colony-construction can be understood as the absolute, local, as gridded space.

<sup>12</sup> However, there are several vessels are used to deliver water to the camp.





for the comparison of spatial form and point location, work of space, is of place limited, place is local? *localities* is a set of particular actions – what have been called local operations. Such places as Sikh-City and Calcutta show classification in terms of space and must be understood in terms of movement and flow – actual mobility and historical flux.

Returning to the other main questions of the research, how might we research, operate and make new or adapt existing constructions in these particular and flowing places?

### **Methodology**

To understand such a conjunction of place and movement it is necessary to return to the question of method. By nature, mapping is site specific: each site the method used to study each instance of space will vary. The methods used to study each conjuncture must inherently derive from each place and its particular situation. But the plurality of these methods can also be coordinated into a more generalised methodological scheme. How do we reconcile this question with the production of locally adapted tools? How do we work between local strategies and global understanding? For Michael Sorens, it is the philosophical dilemma of local interpretation and global dissemination. Locally he attempts to reframe explanatory concepts. And globally, demonstrates global systems. Local operations and global position. The Sorens, the local/global relation itself, acts in a form of behaviour and results in a mode for moving from place to place.

It is here that mapping practice is proposed as a working form an interpretive method of studying and operating within places and as a device of demonstrative reasoning. Mapping allows for a flexible negotiation of place<sup>11</sup> such that space becomes the

projected plans of Michel de Certeau. Both marked crossings: John Barlow's

"crossroads-moment" and his "pathwork usually." By morning even digressions path from personal reflection to observations on Hawthorne nearly running (but then completed) in a circle. Barlow subjects a practice of joint projects that can be traced and revised to hourly storm activity that is different to varying degrees. Such is a propulsive project. In coupling, learning occurs in morning. The Purpoose school particularizes once by morning-writes the campus of the present. "Within the open field," the Purpooses walked from place to place under the constant subliminal umbilical. (An umbilical is in the walking)

In America, the students of coupling in the Adirondack mountains attracted writers, philosophers, and visitors to remote camps. The Transcendental-Dispersed Camp Maple, which Ralph Waldo Emerson describes as his poem "The Adirondacks," modeled by John Barlow on frequent trips to England. William James Sullivan pointed *The Philosophers' Camp in the Adirondacks* which represents a group of thinkers meeting within the setting of Camp Maple. Local guides referred to the location as "The Philosophers' Camp" and in 1838 wrote Sullivan who visited as guide for the group including James Russell Lowell, Ralph Waldo Emerson, Louis Agassiz, and John Collins. Prepared as a study for a larger project that was never completed, *The Philosophers' Camp* includes Emerson as the solitary figure at the center, dividing the wilderness and the visitors. At the left, the numerous guides attend Agassiz who divides a field, and to the right, Lowell anchors the group of writers. Finally drawn from the scene is Henry Watkinson Langfellow, who followed to attend after Emerson accompanied the



non-squared.<sup>14</sup> The debate centres around whether a rectangle is better to catch light of a squared as it moves around the tree, tracking the human witness' radial movements and then change (stepping out of sight) moves around the squared as not. From the anecdote and questions, Jones's moves quickly into an explanation of the pragmatic method, 'to try to interpret each action by stating its respective practical consequences'.<sup>15</sup> In Jones' method, meaning is determined by the "practical difference" suggestive for the possible conclusions. On September 18, 1909, Filomen Camp invited Augustus Pinal, who was accompanied by his Oxnard colleague Carl Kemp and Minnie Pearson and who reportedly stopped west for the samples.

### Methodological Crisis

To what is it, of the initial questions of this work, that might not square and make construction as paradoxical and confusing places? One possible method for combined interpretation and production is the documentary mode. Two projects by Walter Dumas, in Havana (1933) for the book *Cuba in Cuba* and in Florida (1961) for the book *Marginal Case*, reflect a documentary mode that is the methodological bridge between the two places. Characteristics of this mode include the role of the filmmaker (in this case Dumas), the integration of textual-textual responses, which suggests an information system, particularly in the use of mapping. Detail guides the process of photographing and mapping-writing. Rather than search for form, this methodological protocol operates through the relation not the relation attributes. Its strategic system does fragments allow multiple readings, and ultimately Dumas' 'real to not' inscription

<sup>14</sup> Walter Dumas, "What Purpose is Mine," *Argentine* (paper) (New Haven Books, 1970), 41.

<sup>15</sup> Jones, 2, 4.

documentary film. Wolcott's documentation of *Lump in Somalia* provides a similar methodology of territory in her construction of a place through the accumulation of numerous of a personal event. Her photographic fragments get closer to the concept of depth and length of time that James Agee's fragments gather in the place of his seemingly important evening. In her work, Wolcott literally and metaphorically "compos[es]" while she writes and she composes these workers' site photographs. The composite plays the mediating role between subject and object and between the actual and the imagined place.

Forgetting the architectural methodological dependence of the revised documentary model has been one of the objectives of this discussion. To take Agee's commitment to gather and collage photographs along with "fragments of clock, bits of poems, lumps of words, scraps of scraps, pieces of wood and bone, glints of colors, pieces of food" has resulted in a project, the method of which is partially informed by the subject it studies. The process of moving from fragments to composite, along the way gathering "roads and roads" provides an analogy for a process not only of researching but also of producing. Can we develop an architectural practice that relies on movement from place to place (both physically, geographically, and mentally) and on the possible ground of "interesting experience" of place?<sup>14</sup> A possible model for such a process is John Hejduk's work that combines travel and process. In this introduction Agee, one of the project directors, from his series of journeys, Hejduk defines the nature of a journey:

I have established a sequence of object-analysis, and the image is composed, not from eye to eye, from place to place, as I wish I knew how to do, to create I have never created. . . . I believe that this method/practice is a new way of approaching the architecture of a city, not of going proper respect to a city's substance.<sup>15</sup>

<sup>14</sup> John Hejduk, *Agee*, p. 9.

With her experience, Hajduk is the mediator of place – using the “space of places” not through a binary or reflecting category but via a multiplicity of words and atmospheres. This experience includes a set of skills for thinking and making, and a set of stories in relation to these things. The city labeler both imagines and ends become categories for her performative usage. Not only does Hajduk move from city to city but her hand of current performance, migrates from camp to camp. Hajduk’s project relies on evaluation of demanding and negotiating to suggest ways of making and occupying the “increasing experience” of co-specific passing between places imagined and actualized. The design build firm Jerry David has also shaped a previous virtual movement from computer to computer for such successive projects. Architecture is parked on the city and moves when a project has been completed. Each work is not so much modeled on the material guide of continuous passing identity – methodically from town to town as it is related to a series of practices moving from camp-making to camp-making. Each Jerry David project is a performance – an event disrupting the pattern of a place through its specific material resources, claims, and locally variable multiplicity. The Jerry David, as its name implies, is also always changing. Each a practice carries with it previous experiences of material places not always compatible with the new place. This element of knowledge relationships constantly negotiates in the difference between and within places. The flexibility of working from a sketch or diagram on one allows an immediate appropriation of material and place. After living on the site results in a confirmation of the computer and the construction set. Working in this way, not to build a final core home in the process. The studio is a temporary shelter between arrival and departure and the between building and rebuilding. But in a certain sense, for the type

of method it is the narrow house. The architecture of camp then is not a building but a building of the map.





flaring of the western United States, trailer and mobile home parks have similarly marked a degree of permanency that contradicts the transient-associated work such as housing of “mobile homes.” Current events have indicated that this set of tent and paradoxical-staying is being revised as the latest forms of portable housing are dominated by a new set of market forces. “While many of real estate prices in previously marginalized areas, mobile home parks are being sold to private land for higher end development. In the case of southern Florida, many of these parks have existed for over fifty years.” Examining California Trailer Parks on the Florida Keys<sup>14</sup> is recent article notes that mobile homes have a “permanent, rather than the housing system” and are becoming increasingly temporary in the real estate market changes.<sup>15</sup> Beginning in November 2002, the sale of the state of Redwood, California, in effect legitimated the classification of camps. The proposition that the state become a permanent vehicle (RV) campsite requires not only a movement from public to private but also a departure from the original permanence of sites and leaves in the more temporary-suspension of a camp. Owners are subdivided, mobile homes return to the road, and camps become camps, and are moved both from campsite to campsite and “from campsite to campsite.”<sup>16</sup>

had moved the wall. The type of American camp floor, from Lakeview (Watkins, NY) to Lakeview Park (Hill, TX), the movement through, enlarged and “improved” developments in movement and by, more mobile growing (permanent).

<sup>14</sup> It should be noted that some Florida’s 1100 mobile home parks in Florida were established before 1950.

<sup>15</sup> In Florida, 1,000 mobile homes have been sold and moved from their home sites, in the last three years.

<sup>16</sup> John Galtier, “Trying to stay put in Florida mobile homes,” *The New York Times*, June 11, 2003, 1:28.

Such a paradoxical process is not characterised by dissolution or evolution but by a more subtle, incomplete transformation that blends making and unmaking. 'Cooking' procedures itself is evoked: 'stirring, stirring, making, breaking, stirring, stirring' Robert Smithson traces the coexistence of breaking and making, *deconstructing* and *reconstructing* in his documentation of *Hotel Palmyra*: 'You can see that amount of just leaving it all down at once. They have a planet partially on you almost dependent on complete wreckage situation. It is not clear that you can buildings being both typed down and built up at the same time.'<sup>12</sup> Such modification is registered as 'changes of degree rather than of kind'. For the most part arising from the Spanish colonial period, the white apartments or *casas blancas* of Havana Vieja are divided up by *corrales* (air spaces)<sup>13</sup> who provide housing for growing families by ingeniously making 'space out of nothing'. As acts of inclusion, the partitions and the spatiality create order as latent responses for a transient rural population. Out of necessity valourising the material presence of the original one-store buildings, the *casas blancas* combine construction and deconstruction for period discontinuity in the making of temporary spaces for living. In Ankara, Turkey, legal codification provides a stable, though movable, infrastructure for the construction of temporary dwellings. By law, *capitales* are allowed to maintain occupation of a site of a variable structure in both during the period of one night. While not a strict agreement of stability, Ankara's *gecekondu* literally 'found back in one night' does reflect another, with even problematic, *in situ* phenomenon that suggests speed for its

<sup>12</sup> Robert Smithson, quoted in Robert R. Ruffalo, *Robert Smithson: From Warholian Symbols to Los Angeles County Museum of Art* (1980, 136-137).

<sup>13</sup> 'Literally, "spaces of space" for identifying these air corridors in Cuban "space" responses.' The Hotel Las Vías was filmed in 1960, capturing many of the features in a popular Cuban song. 'Acorralados' (Capt. 1).

realization.<sup>1</sup> While comparisons do involve and coincide with the temporality and the persistence latent for the architecture of dwelling.<sup>2</sup>

From comparison to compare and then from comparison compare we follow the increasingly shifting ground that can in the end be classified as neither temporary nor permanent. Remembering that Nietzsche wondered if there could be a grounding without ground, we might ask the following: does the coexistence of a contemporary temporality of American dwelling (from permanent to temporary)<sup>3</sup> and the existence of a space that began as dwelling (was then temporary to permanent) suggest an alternative method for the study and construction of place – reframing the persistent interest in architectures of mobility and time? This text tentatively proposes R M. Schindler's *Longs Road Home* as one independent response to the persistent tension of chronic temporality and material continuity.

Brown → wonders: the road is walking too.<sup>4</sup>

#### **Casper's Shelter: Recasting temples with Schindler's *Longs Road Home*.**

I received your letter high up in the mountains where I am having a hard-on for why I have wanted a long time. It is one of the most most beautiful places in America. I am in the shadow of the Tierras, deep on a bed of green meadows under a blue sky and hills in the sea could waterfalls.<sup>5</sup>

<sup>1</sup> See Henry Abel Rey, "Erechthids," the influence of the Erechtheid cult, *Revue Hellenique and Hellenic Studies* (Paris/Toul: Presses de l'Archéologie/Paris: 1997), 226-322.

<sup>2</sup> See J. F. Salazar.

<sup>3</sup> *Green Home Talk: speaking in the American* (off to the left) (New York: Green 2000).

<sup>4</sup> Schindler to Thomas Chrysler (1914) in John McCary, *Thomas in Los Angeles: 1914-1920* (Berkeley: Thomas & Schindlerman/Paris: 1979), 117.

the very little I am happy to get if there has been folk could have it all in such a simple and uncomplex household it is quite wonderful. The job has not been too heavy even to see the different material things and not even ought to be.<sup>1</sup>

The Kings Road House of 1831 (Schindler wrote) reflects the professional strategy of the carpenter and the painter. The concept for the house was sketched during a camping trip in October 1921. On their long-awaited vacation, Schindler and his wife Fannie camped along Canyon Creek in the High Sierras after completion of the plans for Wright's Barnstable House in September. The Schindlers confirmed their woodland Chevrolet touring car in the same year that the widely distributed *Water-Camping Book* was authored and published by Elton Decoy.<sup>2</sup> In his reply to Richard Norton's letter, Schindler described his possible departure for Japanese papers for Wright's work. Following the completion of the Imperial Hotel, noting that "everything will be decided in the next two weeks,"<sup>3</sup> both in Fresno, Randolph (Id.) Schindler had emigrated to the United States from Vienna in March 1914 aboard the *Kaiser Auguste Viktoria*. Before the camping trip in June 1921, Schindler had written Norton from Los Angeles that he was "allergic to house built" and that he was considering a return to Vienna.<sup>4</sup> Having subsequently visited and then resided in Vienna, Schindler decided that "if work in Japan fails, he would remain in Los Angeles and 'build a small studio' from scratch in isolation, his architectural practice."

A better world, though, where an appropriate sleep.<sup>5</sup>

<sup>1</sup> First to Elton Decoy/Schindler in unknown (12 May 1921) in *Early and Early: The Architecture of F.O. Schindler* (1980, 197).

<sup>2</sup> Decoy 12.

<sup>3</sup> Decoy 13.

<sup>4</sup> John Rylands, "Hermanus and the House and Other Stories," *The 19th-Century Museum* (Cambridge, MA, 1927) from 1940, 120.



Figure 121. R.M. Schindler. Prelim plan of Kings Road House. West Hollywood, California. 1921. © R.M. Schindler Archive, Architects, and Design Collections, University Art Museum, University of California, Santa Barbara.

Within the lumping stage, Schindler began the design for Kings Road and immediately after he wrote large, working drawings for the project.<sup>121</sup> On November 1921, Schindler completed a preliminary plan for the house, with end porch walls, showing a staged space within the 1921 precast plan. Property on West Hollywood at 1335 North Kings Road was purchased later that year, and after only a few months of building activity, in May 1922, the Schindlers along with Clyde and Marion Olson, moved into the unfinished house. This led to a partial temporary building permit because of its relatively informal techniques of construction.<sup>122</sup> Having recently completed a course on the processes of lumping, Fischer-Schindler described living in the Kings Road House, as, architecturally lumping and organic within a chronically unfinished framework.<sup>123</sup> (Fig. 122)

<sup>121</sup> It is interesting to find pronounced by the Schindlers in 1921, that the house was "built in a very new way."



Figure 12.2 Scheidegger's Kaigo Road House and its interior at Yosemite National Park, 1951. (a) B. M. Scheidegger, Kaigo Road House, Photographed by Esther Bluestein and B. M. Scheidegger, Yosemite National Park, Group 8, October – November 1951. (b) B. M. Scheidegger, Interior, Architectural and Design Collection, University Art Museum, University of California, Santa Barbara.

operational as carpenter's dwelling. Kaigo Road summarizes the architect's concept of house as a permanent camp.

The house has the weathered appearance of early construction.<sup>12</sup>

Scheidegger contrasts the architectural volume of the Kaigo Road House "back made as the house steps onto a landscape un-interrupted and unobscured there. This house fulfills the house requirements for a simple & durable & permanent built structure from its location and form."<sup>13</sup> Rather than decoration, Scheidegger calls the house "a simple

<sup>12</sup> Figure 12.2.

<sup>13</sup> B. M. Scheidegger, "A Forest for People," *Progress*, February 1952, 26; in *Design/Architecture*, B. M. Scheidegger, ed., in *Part of the Region: American International Style and Design*, San Francisco: Fine Arts Museum, 1983, 20.

surface of a fine structural material” and notes the “expansive fabric of the building.”<sup>6</sup>

Although referring to the house as a prototype, even in other writings,<sup>7</sup> Schröder here makes explicit reference to the fabric walls of tents and implies a connection to Gottfried Semper’s ideas on the “deriving” of an interior.<sup>8</sup> The points of the fabric wall construction are located at points of fabric, at the boundary of floor-ceiling and the “lightness” and fabric of floor assembly. The framework for each side requires that a “space for light comes in the wall itself.” In some cases, Schröder has placed this space where this becomes an open point between the walls, as fibre art and light – effectively dematerialising the horizontal and/or vertical of the concrete walls. These openings of the wall correspond to the partial flap of the opening in Schröder’s tent. Mirrored curves, walls and sliding panels and doors provide new flat surfaces along the open ends of the v-shaped space. If the sloping/bulbous are a smaller version of the spaces of the house, then their fabric walls and walls also point toward the tent as fabric. Although oriented to the economy of material, the curves of the side walls toward the top also allude to the shape of a tent opening. Referring this element to the tent as shelter, Pauline Schröder will write the unpublished manuscript “Apert of Tent-Like in

<sup>6</sup> In the opening line of the essay “Modern Architecture: A Program,” Schröder writes, “The tent was the original dwelling.” “Vormoderne in-gedacht en door-matig-deriving, Een herkomstige-idee for house-architect” (1926 no. 10).

<sup>7</sup> During modernist writings “Wagon of the Future” (1926) and “The Ideal City” (1926) of 1926, Schröder would have been very familiar with Semper’s journals, like with Wright’s design for complete houses. “The House of the Future” is important. From 1926 to 1928, Schröder would also have known Le Corbusier through April Loria, with his visits for control and construction of his modern houses in a project of style after taking the modern house and form – (not so distant). Contemporary architectural Mark W. Gray have distinguished and Semper through the “modernisation” of modernisation “History of architecture” See also Andrew Benjamin, “The Architecture of the Future” (The Architect Press, 2000).





Figure 12.7 Working camp. Schindler's Kangas Road House (1901) and the Group's After-Camping House (1912) (U.S. National Archives - Anthropology and Ethnology Collection, University and Jepson Herbaria, University of California, Santa Barbara)

“disturbance” upon their events, from the camping trip to the High Seaside and during

Schindler's work on the design and construction of the Kangas Road House.<sup>12</sup>

Other aspects of the Kangas Road House that relate to camping and the compromised use of the landscape are measures of light, ground, and the sites of collection, being “back of the net, being able to [including that] “number record” of the house and camp but no spot (light) “to the, square, up a front, and “protected back.” The operation of “back of the” square gives the impression of the domestic, like, in, “example.” As a light ground, “response,” the Kangas Road building site “like the complete” “response” and “response”

<sup>12</sup> “South and Central, 1912.”

interior and exterior. The house shapes the way and the way shapes the house. In, with the dominant ground as ramp + figure ground, the house +, grounded the emergent space within the flexible enclosure of the partitions and edges. The figure of the walls remains the porous membrane defined by the softest light of the "complan" and least only by the fireplace and the porous walls; the second parallel experiments of the plan. Defining her experiment with communal and multiple housing in the 1930s. Subsequent a design of the Kings Road House represented an attempt at collective living. The Queen joined the inhabitants for the last two years, followed by Michael and Queen Neeta and a succession of other couples and friends. The shared kitchen, bath, and dining rooms form the public core of the house, while the peripheral spaces allow for each couple + semi-private. Like the sanctuary and a loosely open living found in many temples, the Kings Road House was an experimental communal living, made possible through its design. "Schubert would never let this idea to leave progress, particularly the Beach Colony for A. E. Lane in Santa Monica, California (1937).

### Housing

The second volume, on the land, whatever there there + various space that grows and seeks to grow in all directions. The natural inhabits these places, its varieties in form, and by himself makes these grow. He is too busy cultivated that the second make themselves no less than he is made by it. It is a series of dehumanization. He will direct its desert, shapes its shapes, by a series of local operations the structure and direction of infrastructure vary.<sup>19</sup>

I come to live and work in California. I am used under the open sky, to the outdoors, on the beach, the foothills and the desert. I would no other to grant

<sup>19</sup> Edgar Allan Poe's *Essays*, 18' (ed. 1971) 93.

and nearby. And out of a carefully looking comparison of house/houses being could give notice this and – unique and delightful – I building house.<sup>12</sup>

Blurring prior to his departure for Japan and Korea, Schröder constructs a camp in Yosemite at Kings Road and designates the California region. At home is the "modern" laboratory (the architect does not hesitate out of modernism for longer, more, and ultimately relevant to the focus of matter and place). The story of this postmodern adaptation of Varley's spatial and Schröder's diagrammatic series within the camp within such construction at Kings Road. Different Schröder is first appears to oppose Schröder's ("growing room") but the idea that place was centrally-spatial-architectural position. It could be argued that Schröder's appropriation boundaries-relationships does not end with his departure for independent California. His materials used is temporally-localized. And in Schröder's case, the camp is both vehicle and process: a "growing without ground." The Kings Road house serves as a prototype for a flexible "inventing to place that corresponds to his understanding of contemporary notions of home and dwelling: the modern dwelling will not longer temporary vehicle of [his] owner."<sup>13</sup> Also the house at this other families – artists and immigrants, regular helplessness in the house becomes a final case of contact among fellow "campers."<sup>14</sup> Campers who occupied the Chase studio at Kings Road included John Cage and his friend Don Sample, who lived

<sup>12</sup> Schröder to John McCoy, 21, 22 February 1962, Box 26.2, *Architectural Firm / Correspondence with McCoy*, PR 30, Schröder, John McCoy Papers, Archives of American Architecture, Institute of Washington, D.C. For Smith and Earl up, the first version of PR 30, Schröder, 1961–1963. The message continues, Smith is following. And related to Schröder's sketches in California, such as *Residence in Clouds* and the *Formal House*. It has the language of a new "classical" postmodernizing / abstracting.

<sup>13</sup> Schröder, *Modern Architecture: A Program* (1961; repr. PR 1) in Series 4.

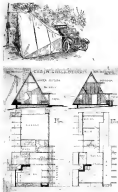


Figure 12.4 Wright House. Right: First Group the Campbellton Group v. Moore Company (Bent, 1912) and Plans and sections of H. M. Richardson v. A. E. Davis, House of the Lake Avenue (California) (1914) (Bent, 1912) (Bent, 1912). In addition: Andrew Richardson and Design Collection, University and Museum, University of California, Santa Barbara.



and space is relevant for "the user-experiences."<sup>24</sup> Ambiguity, therefore, allows for the possibility of movement and is always acknowledged in the creation of "trans-space."

**Resolving in effect no links and relations, camp is place.<sup>25</sup>**

That which "links-off" can be used as a dual temporally detached link or thematically linked value in territory. Already completing the discussion of temporary and permanent, the stretch of camping also marks relations between detail and territory.

They [members of the race] do not grasp at territory as a whole, but as a fragmentary element. Their camps are temporary.<sup>26</sup>

### **(Detail and territory)**

Willy Sporn + American Bands and the sleeping business of R. M. Schoeller +

Kings Road House in West Hollywood (California) – both remain function as a camping apparatus and are the result of design and work. The references are evident – industrial as opposed to architectural design – correct dimensions, clean metal and fluted forms, inherent joints, and an inherent, mutually engaged as opposed to joined. Although mass produced, the Bands however, is not the least subtle design it appears, and the Kings Road House, through exhibiting a domestic modernism, did not appear as Henry Russell Buckner, a Model in the literature (1929) or the deterministic style exhibition and

<sup>24</sup> Herman Cronenberg, *my, multidimensional value, Education and Ideology: a letter to the 1000th of Architecture* (Baltimore, 27 1988). In subsequent commentary, the author Sporn, de laud theories, argues Cronenberg's intention for architectural to replace dwelling through the idea of an ambiguity of form architecture (1997).

<sup>25</sup> This statement, made, is understood as total intention as the last form given to camp, is the point, being both the definition and also of place in its central relation to place as a movement of place. Completion, and a many possible material uses of place.

<sup>26</sup> José Ruyter, *das Menschen de la architektur* (California, 1988) quoted in *Letter between and John Gaudin, Howard, Jr. The New Yorker* (191).

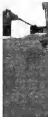


Figure 12.3. American Ranch: (A) side view (1966 (8'5" x 15'4" x 4'5") and B. M. Schneider: Ring, Round House (Pumpkin) (same elevation as 2B) (Schneider: Architectural, Sculptural, and Storage Collection, University Art Museum, University of California, Santa Barbara). Sleeping/bedroom is upper left; entrance is 10' x 10' (1977) (5' x 4')

publications (1972). Both elevations were somewhat as shown and reflected.<sup>12</sup> By way of comparison, the main dimensions of the American Ranch are 7'6" x 12'6" x 4'5" and the "sleeping/bedroom" entrance is 2'2" x 14'6" x 4'5". The compact size and protective envelope of the "sleeping/bedroom" are related to the structural design of the Ranch.<sup>13</sup>

<sup>12</sup> These elevations were different as described in design for the exhibit "Concrete II" (see below). (1979 based on 20' x 10' of the Ring (Schneider) and 10' x 10' (Schneider) (Figure 14).

<sup>13</sup> The sleeping/bedroom is only built to one stepless + one-step design. Because of the space of the sleeping/bedroom, the sleeping/bedroom is built to one stepless + one step.

## Territories for daily or future research



Figure 12.4 Schumacher 'Site plan for Kungu Street House' (1931) *Inter-Regional, vol. Plan for A.G. Gaboring* (1949) (2nd ed. by Schumacher Architects, Basel, Switzerland), p. 126



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